ARCHAEOLOGICAL FINDS FROM THE PEOPLE'S REPUBLIC OF CHINA

The Trustees and Director of the Nelson Gallery-Atkins Museum, Kansas City, Missouri, take pleasure in announcing the receipt of a grant-in-aid of $197,401 from the National Endowment for the Humanities.

The grant has been made primarily for the educational utilization of the world celebrated exhibition of ancient Chinese treasures, "Archaeological Finds from the People's Republic of China," which will be shown at the Nelson Gallery-Atkins Museum next spring after the initial opening of the exhibition in Washington at the National Gallery in mid-December. The grant funds will be channeled into many different programs, all having the common purpose of facilitating an awareness and deeper understanding of the material culture of ancient China. The exhibition begins with objects from the prehistoric, paleolithic periods (ca. 600,000 - 7,000 B.C.) and concludes with works from the Yüan Dynasty (1271-1368).

The decision to bring the exhibition "Archaeological Finds from the People's Republic of China" to Kansas City was made known to museum officials of Kansas City's Nelson Gallery-Atkins Museum by the Department of State. It represents a choice made after careful deliberation by the Department of State in consultation with numerous concerned governmental agencies and bureaus and with the White House. The decision thus reflects a careful weighing of many factors.

Factors influential in the decision include the geographical location of Kansas City, which, being in the heartland of the nation, and having a full range of transportation facilities, makes it accessible to that vast part of the country not dependent upon the densely populated eastern seaboard. The decision undoubtedly also recognizes the need to spread major cultural and educational activity more equitably across the nation, taking

into account ratios of utility, productivity and population.

The facilities of the Nelson Gallery-Atkins Museum and the existence of pertinent expertize and resources, represented by the international acclaim of its Chinese collections and reputation of its staff, were undoubtedly contributing factors.

The greater regional area serviced by Kansas City shares with the Chinese people a close connection with agriculture and related industries, which enhances the selection of Kansas City as the site of the second United States showing of the exhibition. The exhibition returns to Peking following its showing in Kansas City.

Questions about nature of agreement & selection of KC

George Porter
Director Public Affairs
Cultural Affairs Bureau
Dept. of State

WILLIAM ROCKHILL NELSON GALLERY OF ART
The William Rockhill Nelson Trust
ATKINS MUSEUM OF FINE ARTS
4525 OAK STREET
KANSAS CITY, MISSOURI 64111
(816) 561-4000

NEWS RELEASE

EXHIBITION

ARCHAEOLOGICAL FINDS OF THE PEOPLE'S REPUBLIC OF CHINA

ARCHAEOLOGICAL FINDS OF THE PEOPLE'S REPUBLIC OF CHINA

The Exhibition of Chinese art and archaeological artifacts from the People's Republic of China, seen in Europe and Canada during the past eighteen months, will come to the United States and be on view December 13th, 1974, to March 30th, 1975, at the National Gallery of Art, Washington, D.C.

The Exhibition also will be seen April 20th to June 8th, 1975, at the Nelson Gallery-Atkins Museum in Kansas City, Missouri. The objects will then be returned to Peking.

The some 380 ancient treasures include the now-famous Flying Horse of Kansu (1st century A.D.) and the jade and gold shroud of Princess Tou Wan (late 2nd century B.C.).

The traveling assemblage was selected from among the thousands of objects excavated in the People's Republic of China from 1949 to 1972. Included are bronzes, pottery, porcelains and textiles ranging from pre-history to the Yüan Dynasty ending in the late 14th century A.D.

The Exhibition will be one of the largest international art loans to come to the United States. Packed in specially constructed cases fitted with shock-absorbing material, the Exhibition weighs thirteen tons and will be brought to Washington from Canada. Curators from the People's Republic of China will accompany the Exhibition during its stay in the United States.

Arrangements with the People's Republic of China have been made in Peking by the United States Liaison Office in China. In the United States, preparations for the Exhibition are being handled by the staffs of the National Gallery of Art, and the Nelson Gallery-Atkins Museum with support from the staff of the Freer Gallery of Art and coordination with the Liaison Office of the People's Republic of China in the United States and the Department of State's Bureau of Educational and Cultural Affairs.

The visit of the Exhibition to the United States is a further development of the cultural exchanges envisaged by the Shanghai Communique of February, 1972. Preliminary agreement was worked out during Secretary Kissinger's fall 1973 visit to the People's Republic of China.

A grant toward the expenses of the Exhibition has been provided the National Gallery of Art by the International Business Machine Corporation. The National Endowment for the Humanities has provided a grant to the Nelson Gallery-Atkins Museum.

Statement from Laurence Sickman, Director of the Nelson Gallery:

"We are very grateful to the People's Republic of China for the opportunity to show this remarkable exhibition of a wide spectrum of Chinese culture, dating from ca. 600,000 B.C. to the 14th century A.D.

We realize the responsibility in serving such a wide area of the United States, and we hope that we can mount the exhibition adequately and to the best possible advantage to the viewers, thereby facilitating an awareness and deeper understanding of the material culture of ancient China."

George Porter
Office of Public Information
& Reports,
Bureau of Educational &
Cultural Affairs, Room 4821
Dept. of. State

202 632 2480

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THE EXHIBITION OF ARCHAEOLOGICAL FINDS OF THE PEOPLE'S REPUBLIC OF CHINA

Since the establishment of the People's Republic of China on October 1, 1949, reports of archaeological finds published in Chinese periodicals have added immeasurably to scholarly understanding of China's long history. Now 385 choice objects, only a fraction of the material excavated during the past twenty-five years, have been sent abroad by the Chinese government. For the first time, Westerners are able to view some of the most extraordinary cultural objects ever seen outside China. They include ceramics, bronzes, calligraphy, sculpture, gold and silver utensils, jade and wood carvings, and textiles. Dramatizing China's unbroken history, the objects in the exhibition span an awesomely long period -- from paleolithic times (c.600,000 B.C.) to the Yuan dynasty (A.D. 1271-1368).

Ceramics dating from the late neolithic period (c. 4,000 B.C.) to the Yuan dynasty provide a thread of continuity throughout the exhibition and further enhance our understanding of the achievements of Chinese potters through the centuries. Viewers will understandably be impressed by the enigmatic designs on the late neolithic pottery from Panpo and by the proto-porcelain glazed urn dating from the Shang dynasty (c. 16th-11th century B.C.). Equally unusual is the Sui dynasty (A.D. 581-618) pilgrim flask decorated with musicians and dancing figures. The white wares and celadons, those porcelains decorated with underglaze blue, to mention but a few, provide a tantalizing glimpse of a ceramic tradition that has no equal in the entire world.

Among the most exciting pieces in the exhibition are the bronze ritual vessels (16th-11th century B.C.) found at the site of an ancient Shang city in modern Chengchow, Honan province. Those bronzes are representative of the earliest types that have thus far been unearthed in China. Their simple

shapes and unassertive decoration belie their importance, for the Chengchow bronzes were the precursors of the impressive, architectonically conceived vessels from Anyang, the site of a later Shang capital.

Excavations in the People's Republic of China have also brought to light bronze vessels from widely dispersed geographic locations. One noteworthy aspect of the exhibition is that visitors have a unique opportunity to compare archaeologically attested bronzes produced in a number of local foundries situated outside the Shang and Chou capitals and representative of many different regional styles.

1118 B.C. The jade funerary suit from the tomb of Tou Wan, consort of Liu Sheng, Prince Ching, reveals the sumptuousness of burial customs of the feudal lords of the Western Han dynasty. Although descriptions of such elaborate funerary customs do appear in Chinese literature, the discovery of the tombs of both Liu Sheng and Tou Wan at Mancheng in 1968 provided the first complete jade suits. In addition to Tou Wan's shroud, a number of Western Han bronze vessels with gold inlay designs from the Mancheng tombs clearly demonstrate the technical perfection attained by contemporary metal artisans.

Other important Han pieces, the elegant and graceful bronze horses from an Eastern Han dynasty tomb at Wuwei, Kansu province, are masterpieces of controlled realism. The single charger that gallops forward with one hoof touching a flying swallow epitomizes the energy of Han dynasty art.

Tang dynasty artifacts in the exhibition include a number of gold and silver objects selected from the 1,023 pieces found in 1970 buried in two large earthern jars in the outskirts of modern Sian. The rich, foliate designs worked into the metal surfaces reveal the technical and artistic achievements of Tang craftsmen. Many of the smaller silver containers originally held minerals used for medicines.

Also from the environs of Sian are a group of items from the tomb of Princess Yungtai (A.D. 685-701). The small glazed and painted horse figurines are among the finest ever produced. Since examples of Tang paintings are extraordinarily rare, the copies of some sections of murals on the walls of Yungtai's imperial tomb, as well as the fine line drawing shown in rubbings of figures that decorate her stone sarcophagus, are of special importance.

Thomas Lawton
Assistant Director
Freer Gallery of Art

I. Basic Services for Out-of town Visitors

A. Those arriving in groups

1. Booked in advance

a. Schedule visiting period
b. Make hotel reservations
c. Transportation to and from Gallery

(Taxi stand or direct phone?)

2. Unscheduled group visitors

a. Hotel accommodations and transportation

(1) Transportation to and from airport inns

b. Visiting period must be same as general public

3. Hotel booking service and exhibition information at airport, bus station, and Amtrack

4. Information desk at Gallery for hotel bookings, air and bus time schedules, restaurants, etc.

5. Parking area for buses

B. Basic tourist information

1. Supplied by Tourist Bureau and Chamber of Commerce

II. Local and regional visitors

A. Control of visitor flow (viewing time in Toronto was 1 to 1½ hr)

B. Estimate of maximum number of visitors allowed in at one time (Toronto 25 out - 25 in)

C. Groups requesting special services (out-of-town people attending conventions, college and school groups, etc.) (no after-hour tours are possible)

III. General services

A. Parking

1. Strict ground rules for parking

2. Emergency parking during time of exhibition; e.g. West side of Oak Street from 46th to Brush Creek, (except 4:00 to 6:00 pm)

3. Other parking facilities other than Gallery lots

B. Public telephones at Gallery

C. Food at Gallery:

1. Coffee Lounge

2. Rozzelle Court

D. Gallery tours for exhibitions other than Chinese Archaeological Finds

1. General Tour

2. Special tours of Oriental collections

E. Hospitality Committee (Friends of Art and Fellows (for VIP's)

IV. Public Information

A. Posters and displays in major hotels

B. General poster distribution, including airport, bus stations

V. Security

A. Internal

1. Chief of Security responsible to Director of Operations and Maintenance

2. Extra guards

a. One in each room of exhibition

b. Two guards at entrance and exit, one at each post must be armed. Police officers.

c. TV scanners

B. External

1. Protection of visitors against muggings, vandalism in parking lots, etc., especially during night openings.

2. Traffic and parking control

VI. Fire Protection

A. Preventative and control equipment

B. Representative of Fire Department on duty at all times Gallery is open.

VII. Educational and general information services relating to the content and meaning of the exhibition. (See separate pages)

the american federation of arts

Dear AFA Member:

As many of you may be aware, this Fall two exceptional art events will take place in Toronto. An extraordinary exhibition of Chinese treasures will be presented at The Royal Ontario Museum, and the widely-acclaimed new Henry Moore wing will open at the Art Gallery of Ontario.

THE CHINESE EXHIBITION, which has been shown in London and Paris, marks the first time some of the most important objects ever unearthed from Chinese soil will be on view on this continent. The exhibition is comprised of nearly 400 pieces, spanning half a million years, which have been excavated recently in The People's Republic of China.

The Moore collection, which is a gift of the artist, contains over 200 works, and will be the largest group of works by this famous sculptor in the Western Hemisphere.

In accordance with the importance of these two spectacular exhibitions, The American Federation of Arts is organizing a members' tour to Toronto on November 8-10, 1974. The trip will also feature several private collections, an architectural tour of Toronto, and a visit to an artist's studio. The schedule will allow enough free time to explore the charming shops and galleries of contemporary art which are near the hotel.

The cost of the trip is $165 per person ($185 for single room) plus a $75 tax deductible gift to AFA. Included in the price are round-trip air fare; hotel accomodations at the luxurious, centrally-located Park Plaza Hotel; cocktails, dinner and a BBC film on China Friday evening; tour of the Art Gallery of Ontario; entrance to THE CHINESE EXHIBITION and the Moore collection, bus transportation to and from the airport, architectural tour, private collections and artist's studio.

The tour will depart Friday, November 8th at 3:00 P.M. and return Sunday, November 10th at 6:49 P.M. As the number of members participating in the tour must be limited, please reserve space as soon as possible by returning the enclosed card with a $25 deposit. The balance of the total amount must be received by September 1st and will not be refunded after October 1st.

Those who reserve places on the Toronto tour will receive a detailed schedule of events later in the summer.

Sincerely,

Judith Rothschild

Judith Rothschild, Membership Chairman

Lynn Allegaert

Lynn Allegaert, Membership Director

Name _____

Address _____

I (we) would like to reserve _____ places for the Toronto tour, November 8 - 10, 1974.

[ ] My deposit is enclosed ($25 per person).

[ ] I enclose full payment ($240 double occupancy).
($260 single occupancy).

Please include names and addresses of any guests.

the american federation of arts
41 East 65th Street,
New York, N.Y. 10021

Department of State

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TELEGRAM

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PAGE 01 STATE 205155

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ORIGIN CU-05

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APPROVED BY CU/EA:RNICHOLS
EA/PROM - MR. TAYLOR (DRAFT)
CU/ARTS - MR. SOLMSSEN (DRAFT)

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E.O. 11652: NDS
TAGS: SCUL, CH
SUBJECT: CHINESE ARCHEOLOGICAL EXHIBITION: PRESS RELEASE

1. FOLLOWING IS TEXT OF PUBLICITY RELEASE WHICH WE PLAN RELEASE WHEN LETTERS EXCHANGED AND PROTOCOL SIGNED. PLEASE CLEAR TEXT WITH CHINESE AS SOON AS POSSIBLE. BEGIN TEXT ARCHEOLOGICAL FINDS FROM THE PEOPLE'S REPUBLIC OF CHINA. THE EXHIBITION OF CHINESE ART AND ARCHEOLOGICAL ARTIFACTS FROM THE PEOPLE'S REPUBLIC OF CHINA, SEEN IN EUROPE AND CANADA DURING THE PAST 18 MONTHS, WILL COME TO THE UNITED STATES AND GO ON VIEW THE SECOND WEEK OF DECEMBER, 1974, AT THE NATIONAL GALLERY OF ART, WASHINGTON, D.C.

THE EXHIBITION ALSO WILL BE SEEN IN THE SPRING OF 1975 AT THE NELSON GALLERY-ATKINS MUSEUM IN KANSAS CITY, MISSOURI. THE OBJECTS WILL THEN BE RETURNED TO PEKING.

THE SOME 380 ANCIENT TREASURES INCLUDE THE NOW-FAMOUS FLYING HORSE OF KANSU (FIRST CENTURY A.D.) AND THE JADE AND

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GOLD SHROUD OF PRINCESS YOU WAN (LATE SECOND CENTURY B.C.)

THE TRAVELLING ASSEMBLAGE REPRESENTS THE CHOICES OF THOUSANDS OF OBJECTS EXCAVATED IN THE PEOPLE'S REPUBLIC OF CHINA FROM 1949 TO 1972. INCLUDED ARE BRONZES, POTTERY, PORCELAINS AND TEXTILES RANGING FROM PREHISTORY TO THE

YUAN DYNASTY ENDING IN THE LATE FOURTEENTH CENTURY A.D.

THE EXHIBITION WILL BE ONE OF THE LARGEST INTERNATIONAL ART LOANS TO COME TO THE UNITED STATES. THE TRANSPORT REQUIRES EXTRAORDINARY PACKING AND TRAVEL PROVISIONS. PACKED IN SPECIALLY CONSTRUCTED CASES FITTED WITH SHOCK-ABSORBING MATERIALS, THE EXHIBITION WEIGHTS 13 TONS AND WILL BE BROUGHT TO WASHINGTON FROM CANADA. FOUR CURATORS FROM THE PEOPLE'S REPUBLIC OF CHINA WILL BE ACCOMPANYING THE EXHIBITION DURING ITS STAY IN THE UNITED STATES.

ARRANGEMENTS WITH THE PEOPLE'S REPUBLIC OF CHINA HAVE BEEN MADE IN PEKING BY THE UNITED STATES LIAISON OFFICE IN CHINA. IN THE UNITED STATES, PREPARATIONS FOR THE EXHIBITION ARE BEING HANDLED BY THE STAFFS OF THE NATIONAL GALLERY OF ART AND THE NELSON GALLERY-ATKINS MUSEUM WITH SUPPORT FROM THE STAFF OF THE FREER GALLERY OF ORIENTAL ART AND IN COORDINATION WITH THE LIAISON OFFICE OF THE PEOPLE'S REPUBLIC OF CHINA IN THE UNITED STATES AND THE DEPARTMENT OF STATE'S BUREAU OF EDUCATIONAL AND CULTURAL AFFAIRS.

THE VISIT OF THE EXHIBITION TO THE U.S. IS A FURTHER DEVELOPMENT OF THE CULTURAL EXCHANGES ENVISAGED BY THE SHANGHAI COMMUNIQUE OF FEBRUARY 1972. PRELIMINARY AGREEMENT WAS WORKED OUT DURING SECRETARY KISSINGER'S FALL 1973 VISIT TO THE PEOPLE'S REPUBLIC OF CHINA.

GENEROUS GRANTS TOWARD THE EXTRAORDINARY EXPENSES OF THE EXHIBITION HAVE BEEN PROVIDED THE NATIONAL GALLERY OF ART BY THE INTERNATIONAL BUSINESS MACHINE CORPORATION AND THE NELSON GALLERY-ATKINS MUSEUM BY THE NATIONAL ENDOWMENT FOR THE HUMANITIES. PAN AMERICAN AIRWAYS

Department of State TELEGRAM

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PAGE 03 STATE 205155

HAS GENEROUSLY AGREED TO RETURN THE EXHIBITS FROM KANSAS CITY TO PEKING. END TEXT. 4

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DIRECTOR'S OFFICE

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State release, etc

September 17, 1974

Memo for the file/ Katherine Warwick, DIO

The form of the announcement and press coverage of the Chinese exhibition was discussed at a meeting yesterday with the Director, the Assistant Director and Murray Zinoman, and Peter Solmssen from the State Department.

The announcement will be made by the State Department as a hand out at a regular noon briefing. It may also be read. A copy of the announcement will be sent to the Gallery in advance in order to run off and mail the same day. State asked how long this would take, and we said we would need at least a day. In sum, there would be no press conference or other form of elaborate promotional cermonies.

Following up the announcement, all press queries will be chanelled through DIO, who will be briefed in advance (and perhaps on a regular basis) by State as well as Gallery personnel. Gallery staff would be reminded by the D and DA of standing policy about all press queries channelled through DIO. The Director and the Assistant Director may give a press briefing later on as the opening of the show approaches if pressure for information builds.

Because there is only one time anticipated when photographers and television can actually work in the exhibition, it was suggested by the Director that the press preview, presently scheduledfor Wednesday, December 11, be held on Tuesday, December 10. This means before the reception that evening and all the other openings. It's logical to assume that they would like to have pictures of both the guests and of the objects. (Although it was not discussed, it has since come to mind that it may be advisable to break up time during the press conference to allow for a period for television, another for writing

(more)

press, and another for still photography.)

Requests for press coverage of the reception at the Gallery on the evening of Tuesday, December 10 following the dinner at the State Department are anticipated. Writing press will be admitted into the exhibition but not, of course, photographers or tv - who, however, will probably be allowed to work in the reception area (an as yet un-determined location).

Requests for press coverage on Wednesday evening, December 11 at the reception for the diplomatic community and Congress are also expected. Again, the ground-rules would be only writing press allowed in the exhibition, but tv and still photography may cover the reception (again, in some as yet undetermined location).

Press coverage of the public invitational opening (NGA mailing list) and the first public opening on December 12 & 13 respectively is also anticipated. Again, only writing press allowed in the exhibition, but tv and still photographers may work elsewhere in public areas in the building.

Regarding interviews with the Chinese curators, we will take each request up individually, asking the curators in each instance whether they would like to take on the interview.

Television "specials" (as distinguished from straight news or news features) will be taken up individually on request. The Chinese do not see them as a part of our "free press" and may want to have some control, which in turn may scare away the networks.

A hard-and-fast policy on USIA was discussed with regards to how much they would be allowed to photograph or film in the exhibition, if at all, and again it was decided that this would be taken up on request.

cc: D
DA

30th July, 1974

H. Carter Brown, Esq.,
Director,
National Gallery of Art,
Washington, D.C. 20565

Dear Carter,

Well, well, I can see this is going to be quite a performance. Rather taxing, I am afraid, but surely rewarding.

Thank you so much for sending us the revised exhibition schedule, which I understand to be as follows:

National Gallery:	First preview, Monday, December 9, 1974 Public opening, Thursday, December 12 Closes, Sunday, March 30, 1975
Nelson-Atkins	Public opening, Sunday, April 20, 1975 Closes, Sunday, June 8th, 1975

I may add that probably our first opening, now scheduled for Sunday, April 20th, will be a preview. With the showing time in Kansas City reduced to 49 days, I believe it would be almost imperative for us to stay open on Mondays, contrary to our normal schedule. I estimate that we have 20 days for packing in Washington, shipping to Kansas City, unpacking and installation. This may be a little tight but it is our anticipation that all cases and display areas will be in perfect order by that time so that the material can be installed immediately as it is unpacked.

With every good wish.

Sincerely,

Laurence Sickman
Director

LS:jf

National Gallery of Art

Washington, D.C. 20565
Office of the Director

July 24, 1974

Dear Larry:

This is to confirm word from the Department of State that the Chinese have refused to extend the exhibition by three weeks to cover shipping time from Washington to Kansas City. Therefore, as agreed in our conversation of June 10, the National Gallery will drop two weeks from the time originally planned and you will drop one week, resulting in the following provisional schedule:

National Gallery:	First preview, Monday, December 9, 1974 Public opening, Thursday, December 12 Closes, Sunday, March 30, 1975
Nelson-Atkins:	Public opening, Sunday, April 20, 1975 Closes, Sunday, June 8, 1975.

We understand from Toronto that packing requires eight days, and that the entire exhibition travels in two stretch airfreighters.

With warm regards,

Sincerely,

Carter

J. Carter Brown

Mr. Laurence Sickman
Director
Nelson Gallery - Atkins Museum
4525 Oak Street
Kansas City, Missouri 64111

10/31/8/49

20 days for packing, shipping, unpacking - installation

Larry —

MEREDITH PALMER

ARTS ANALYST
DEPARTMENT OF STATE

Here is the Alsop article I promised you in Washington.
Meredith

T
Chi
Exhi

By Jose

In overwhelming majority, sensible persons will be drawn to the "Exhibition of Archaeological Finds of the People's Republic of China" by the sheer magnificence of so many of the objects being exhibited. In this respect, however, other great Chinese exhibitions of the past have had their own high claims. Whereas no previous Chinese exhibition ever held, at any time or place, has remotely matched the present one for rich historical interest. (The exhibition begins December 13 at the National Gallery of Art.)

Even the dreary catalog has its own historical political implications. The same splendors were displayed in Paris and in London in the period of Prime Minister Chou En-Lai's beneficent ascendancy in Peking. The idea was then gaining ground in China that scholarship should be truly scholarly instead of being ludicrously warped by the party line. Thus in Britain, for instance, the Peking government permitted the exhibition catalog to be prepared by Professor William Watson. (The resulting masterpiece of concise learning should be ordered from London through your nearest bookstore, if you have been really excited by the Chinese exhibition here.) Now, however, a new time of political ferment is well under way in Peking. The extreme left is bidding for power and is led by Chairman Mao Tse-tung's formidable wife, Mme. Chiang Ch'ing. In the changed climate Peking refused to permit anything like the Watson catalog to be used in this country; and the Chinese-preferred substitute, though never positively misleading, is always safely uninformative.

That is just the beginning of the story, however, for carefully controlled scientific excavation was most rare in China before the Communist triumph. Yet only this kind of excavation can provide secure, firmly dated contexts for the objects discovered. Thus many of the objects and works of art in the present exhibition have in one way or another significantly enriched the history of the Chinese people, which is the strangest, the most majestic and the longest history of any nation still in business on the face of the earth. And the purpose of the present report will be to give a few samples of this proud freight of historical meaning that so many of these things carry.

hington Post/Potomac/December 8, 1974

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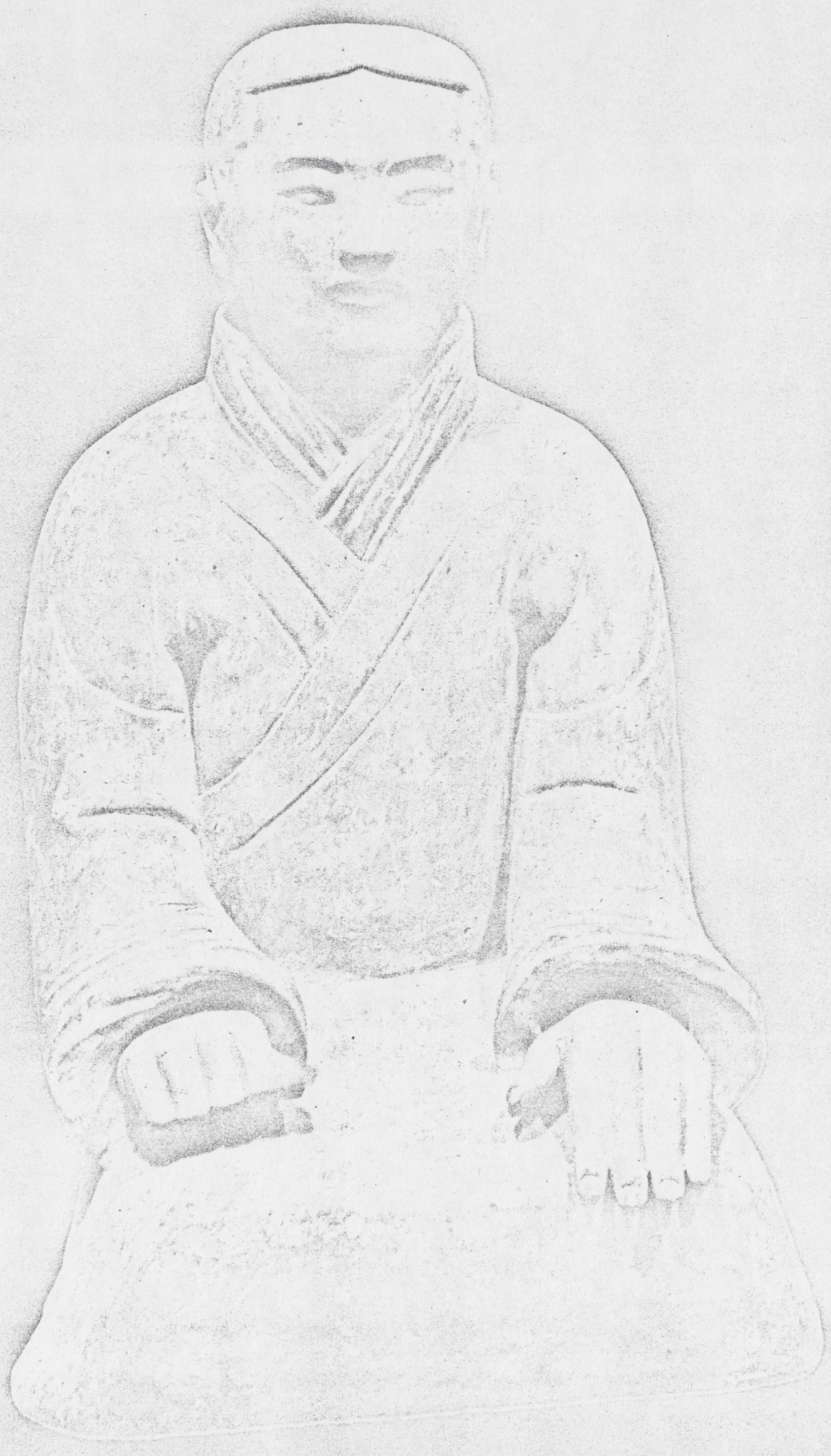
h Alsop

Consider, for example, the pottery tomb figure on the facing page, which achieves such splendid monumentality although the kneeling lady is under two feet high. To begin with, the lady is something of a milestone in the history of Chinese art. Fairly recently, Professor Watson and our own Professor Max Loehr independently proposed the highly significant formulation that Chinese art in fact went through two major, markedly different phases, with the second "naturalistic" or "representational" phase beginning rather more than two millenia ago. The kneeling lady provides a halfway-solid date for this Renaissance-like mutation in China; for she was made as part of the tomb-furniture of Ch'in Shih Huang Ti, "the first universal Emperor of Ch'in," who died in 210 B.C. She is in truth the earliest surviving fully successful, fully naturalistic portrayal of the human figure in the long story of Chinese art.

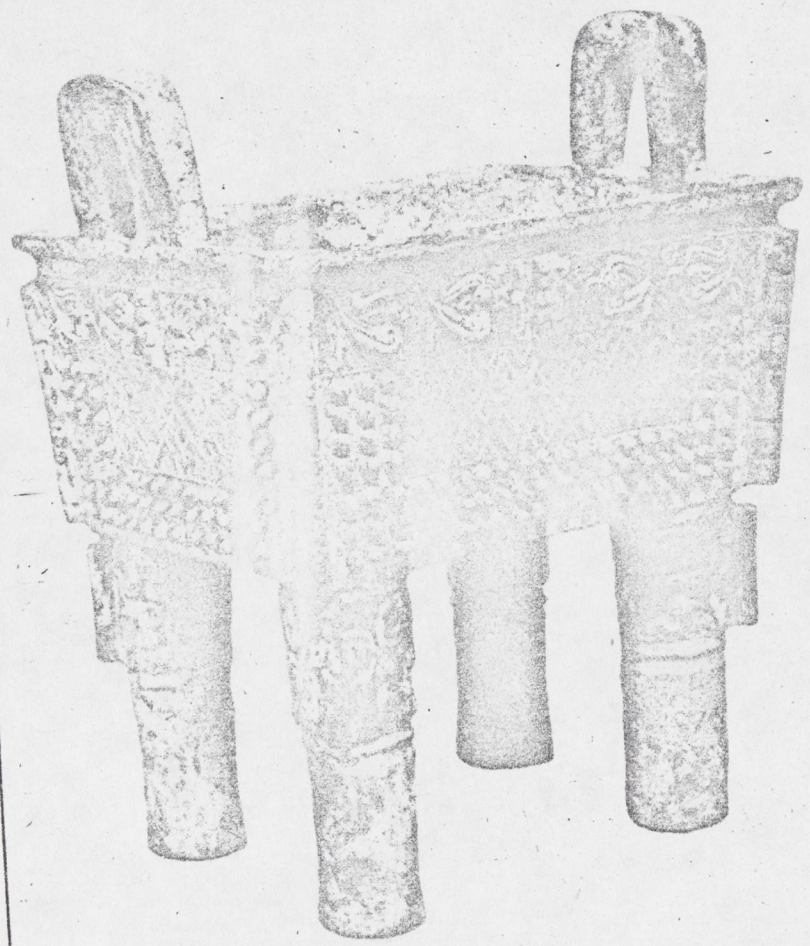
Consider, too, the truly staggering associations of this small but brilliant piece of sculpture in clay! In the whole of Chinese history, there is no other figure precisely resembling "the first universal emperor," with the possible exception of Chairman Mao himself. Ch'in Shih Huang Ti waded through oceans of blood to unify China. He made a vast clearance of the accumulated religious and political debris of the Chinese past. He built an entirely new structure of state power, which sustained the Chinese Empire for more than two millenia. He standardized everything, from the forms of Chinese writing and the widths of chariot axles to the weights and measures. (You will see one of his approved measures in this show.) He also burned the books; for he was a brutal Stalinist over two thousand years before Stalin. For all his triumphs, however, he was not beloved; his dynasty fell shortly after his death; and he was execrated thereafter as Chinese history's monster until the Communists took power. He is revered now, for Chairman Mao has specifically and publicly compared himself to Ch'in Shih Huang Ti. And if you want to understand the mysterious political attack in Peking today on wicked but un-named "Confucianists," you have only to recall that the dynasty succeeding the Ch'in revived Confucianism; and the Confucian scholars, in turn, were the leaders in execrat-

Continued on page 22

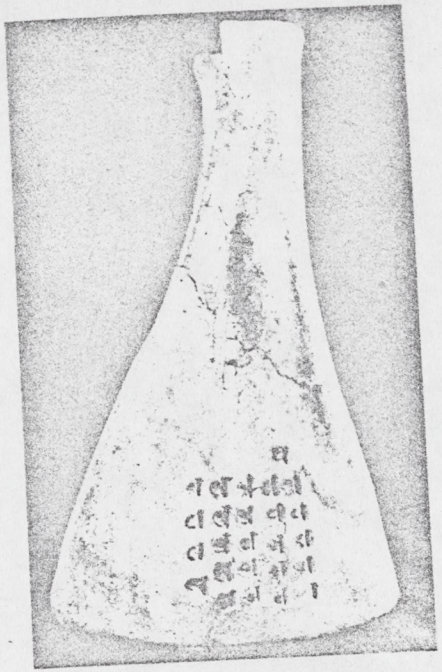
Mao's hero and model.



Photographs courtesy of Robert Harding Associates and Times Newspapers Ltd. © Times Newspapers Ltd., 1973



Bronze ritual food vessel; Shang dynasty (Catalog number 86)



Ox scapula; Shang dynasty (88)



Bronze ritual vessel with lid; Western Chou Dynasty

Cat. Nos. 86, 88:

This bronze vessel and the inscribed shoulder bone of an ox are here to betoken China's beginnings. These beginnings are exceptionally mysterious if you assume, as I do, that China only started to emerge as an identifiable, separate cultural entity when a rich state with an advanced bronze technology succeeded the neolithic villages of the proto- earliest Chinese bronzes we now

successor, the Shang dynasty, as entirely mythical until its last capital, at Anyang on the Yellow River, was first excavated by the Academia Sinica in 1929-36. The Anyang excavations were then continued by the Communist government, beginning in 1950; and fruitful work was also done at the site of the earlier Shang capital, Cheng-chou, not enormously far from Anyang. The results were wildly exciting for anyone seriously interested in the puzzles of the were also profoundly ironical.

enormous scale. It was all sadly unsettling for eve yone, even though archeology had added over half millenium to China's documented history.

Cat. No. 93:

This splendid archaic bronze wine jar is anoth ritual vessel, a bit younger than its neighbor on t page—for it dates from the 10th century B.C. was dedicated to an ancestor, and like all these v sels of the early period, it was made to be used crificially—probably as a container for wine. places this bronze in the early Western C

Bronze ritual food vessel, Shang dynasty (Cheng-chou, not enormously far from Anyang)

Cat. Nos. 86, 88:

This bronze vessel and the inscribed shoulder bone of an ox are here to betoken China's beginnings. These beginnings are exceptionally mysterious if you assume, as I do, that China only started to emerge as an identifiable, separate cultural entity when a rich state with an advanced bronze technology succeeded the neolithic villages of the proto-Chinese. The very earliest Chinese bronzes we now have—for example, No. 75 in the exhibition catalogue, which is some hundreds of years older than the one shown above—bewilderingly display a most sophisticated technique of bronze-making. So where the devil did this bronze technology come from? And at what time and in what form did it first appear in China? The question is crucial, for bronze weapons all but certainly permitted the establishment of the first true state in China, by conferring on the bronze-users a great military advantage over the users of stone weapons. But although interminably debated by regiments of scholars, the question of the origins of Chinese bronze-making has never been satisfactorily answered. For what that may be worth, I myself think that the answer may one day be found under thirty or forty feet of silt; for I further think the capital of the Hsia dynasty must have been deeply buried, nearly 3,000 years ago, by one of the Yellow River's devastating changes of course. The Hsia dynasty was the first in the Chinese tradition; but it should be noted that a great many Western scholars still reject the Chinese tradition.

It should also be noted, however, thats almost every Western scholar regarded the Hsian traditional successor, the Shang dynasty, as entirely mythical until its last capital, at Anyang on the Yellow River, was first excavated by the Academia Sinica in 1929-36. The Anyang excavations were then continued by the Communist government, beginning in 1950; and fruitful work was also done at the site of the earlier Shang capital, Cheng-chou, not enormously far from Anyang. The results were wildly exciting for anyone seriously interested in the puzzles of the past; but they were also profoundly ironical.

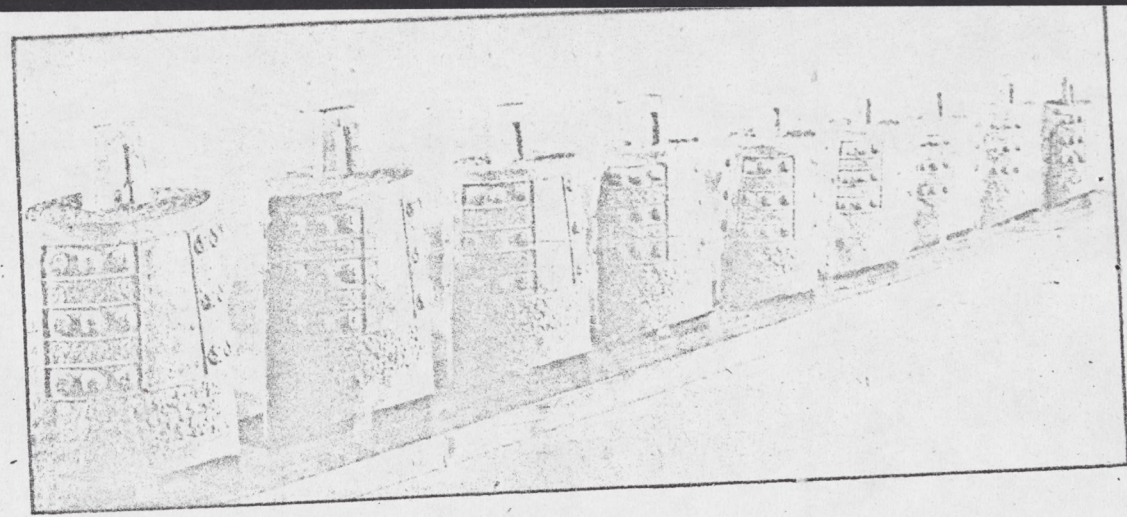
To begin with, the Chinese tradition was fully justified. The Shang dynasty, now considered to have lasted from about 1600 to about 1050 B.C., was proved to be fully historical. The Chinese were shown to be dead right in having assigned a Shang date to their most elegant, technically accomplished archaic bronzes—so that the very best strangely appeared at the beginning of the huge series of superb archaic bronze vessels! Most of the Shang names on the traditional Chinese king lists were also found on the "oracle bones" like the ox scapula shown above. (The Chinese at this period divined the future by applying heat to the scapulae of oxen or the breast plates of tortoises, "reading" the meaning of the resulting patterns of cracks; and this kind of divining was mainly done on behalf of the ruling house.) All these discoveries enormously upset the Western scholars, who had believed the exact opposite. On the other hand, the Chinese scholars were just as profoundly upset, because they all believed, or at least wanted to believe, the Confucian tradition of the wisdom and virtue of the "former kings." The oracle bones revealed that the Shang kings spent most of their time either making war or hunting. The immensely pompous royal tombs revealed that the Shang had practiced human sacrifice on an enormous scale. It was all sadly unsettling for everyone, even though archeology had added over half a millenium to China's documented history.

Cat. No. 93:

This splendid archaic bronze wine jar is another ritual vessel, a bit younger than its neighbor on the page—for it dates from the 10th century B.C. It was dedicated to an ancestor, and like all these vessels of the early period, it was made to be used sacrificially—probably as a container for wine. Its date places this bronze in the early Western Chou period, when a new people, the Chou, had surged out of Western China and conquered the decadent Shang. Thus China's remorseless expansion began. Whereas Shang China, at the utmost, comprised no more than a couple of the existing provinces along the Yellow River, Chou China comprised much of modern north China. As portrayed by Professor Herrlee Glessner Creel, the dean of American Sinologists, Western Chou China was a powerful, strongly ruled empire unified by the double effects of two large standing armies, and the serious barbarian pressures both within and without, that naturally resulted from the extensive new Chou conquests. The vast majority of other Western scholars still reject this revolutionary view of Creel's; for China at this early date is supposed to have been a morass of largely independent feudal states. But Chinese Communist archeology has unearthed several seeming-proofs of Creel's theory, most notably a huge inscribed bronze now in the Sian museum but not, alas, in this exhibition.

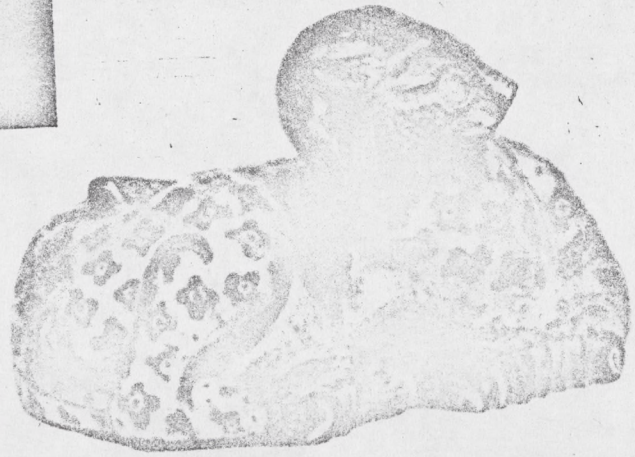


Bronze monster mask and ring; Warring States (135)



Nine bronze bells (tuned in scale); (102-110)

Photographs courtesy of Robert Harding Associates and Times Newspapers Ltd. © Times Newspapers Ltd., 1973

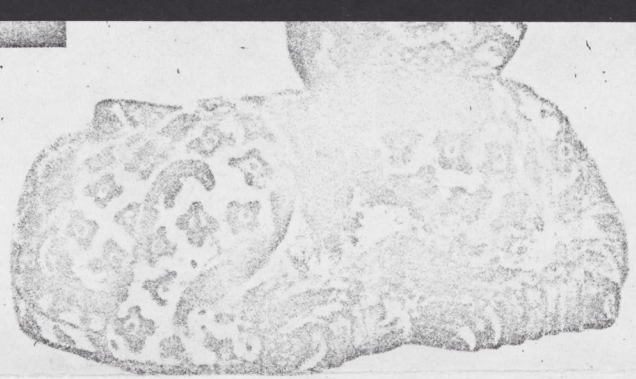




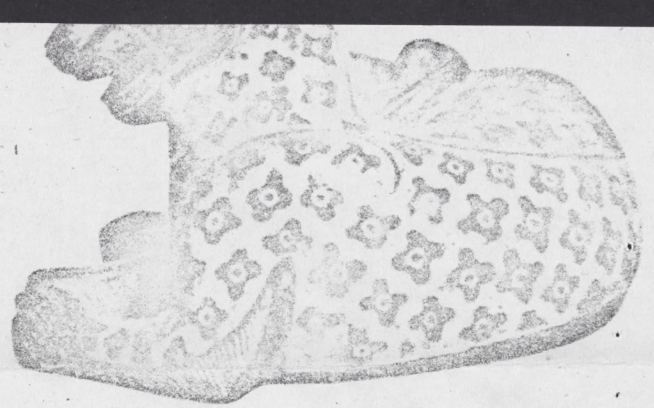
Bronze figures of leopard; Western Han dynasty (150-151)



Bronze monster mask and ring; Warring States (135)



Bronze figures of leopard; Western Han dynasty (150-151)



Cat. Nos. 135 and 102-110:

Even in times of direst trouble, the Chinese have never ceased to be richly creative; and these objects have been chosen to illustrate that striking fact. The chime of nine ritual bells—for bells are what they are, designed to be rung by striking on the nipples along their sides—belong to the Spring and Autumn period; and the superb monster mask with attached ring was either the handle of a princely coffin or the ornament of a palace door in the period of the Warring States. The Spring and Autumn period extends from the late 8th to the early 5th century B.C., and the Warring States period, from the early 5th century until the late 3rd century B.C. The beginning was the weakening of the Western Chou dynasty, and the transfer of its capital Eastwards to Loyang. The end was the extirpation of the last lingering remnant of the Chou royal house; the leveling of the ancient altars "of the earth and the grain"; and the formal inauguration of Ch'in Shih Huang Ti as the first Emperor in 221 B.C.

The two periods were mainly divided by differences in the scale and ferocity of China's internal conflicts, although there were other vast changes, too, such as the increasingly widespread use of iron. But although warfare in the Spring and Autumn period was somewhat less bloody and cruel than it became later, it cannot have been a happy time. Confucius, who lived in the 6th century, had little that was good to say of his own times, and was constantly calling for a return to the ways of the "former kings," when he said that China was peaceful and united. (If Professor Creel's theory is eventually accepted, as I think it will have to be, the historical view of Confucius will be three-quarters justified—although this earlier peace and unity of China must have owed far more to the two standing armies of the Western Chou rulers, than to the rites and benevolence Confucius loved to emphasize.) The theme of the Spring and Autumn period was a contest for the "hegemony" of China among the larger princely states, which still paid a kind of ghostly deference to the supposedly supreme Eastern Chou kings. Even in this period, however, small states had begun to be snuffed out. The chime of bells is a souvenir of one of these political extinctions; for the bells most probably belonged to a Marquis of Ts'ai, who had seemingly taken refuge in a neighboring large state, Wu, when his own Ts'ai was conquered by another large state, Ch'u.

This was in the very early 5th century B.C. The odd thing is that the continuous worsening of China's most cruel and prolonged time of troubles not only did nothing to dampen the vitality of Chinese art, as one can see from the marvelous vigor of design of the coffin-handle or door-ornament, in addition, amid the treacheries and massacres, the sanguinary battles and the extinctions of ancient polities, the richest intellectual ferment in China's history continued without a pause. After Confucius came Mencius. After Lao Tzu, whose date is early but uncertain, came the greatest of all the Chinese mystics, the magical Chuang Tzu; and along with many other philosophers, these dreadful times produced another inspirer of Chairman Mao, the great military theorist, Sun Tzu, as well as the ultimate inspirer of the first Emperor, China's primordial Stalinist-before-Stalin, the Lord Shang. The Chinese therefore speak of "the hundred schools" (of thought); and this was what Chairman Mao was referring to when he declared: "Let the hundred flowers bloom; let the hundred schools contend." One must add that Chairman Mao's promise of freedom of speech was costly to those who incautiously acted upon it; for they were soon executed or sent to internment camps in great numbers.

Cat. Nos. 150,151:

The leopards are of gilt bronze, exquisitely inlaid with silver and garnets; and they come from the extravagantly rich tomb of Prince Liu Sheng and Princess Tou Wan, the celebrated couple who were buried in funeral suits of jade. In more than one way, the leopards illustrate what may be called the leads and lags of history. Stylistically, to my eye at least, they hark back to the time before the easy and absolute naturalism of the tomb figure made for Ch'in Shih Huang Ti. Politically, too, they are linked to another kind of harking back. When the Ch'in dynasty fell and the Han dynasty replaced it, the Han rulers partly went back to the old ways in reaction against the terrible Ch'in despotism. One of these returns was the revival of Confucianism—so that current attack on wicked Confucianists is really about the succession to Mao Tse-tung. Another far more temporary return was a partial revival of the great local fiefs that Ch'in Shih Huang Ti had brought to an end. Prince Liu Sheng ruled such a fief.

Photographs courtesy of Robert Harding Associates and Times Newspapers Ltd. © Times Newspapers Ltd., 1973



Bronze horses; Eastern Han dynasty (206-207)



Bronze ornament of bocranium, bulls and snakes; Western Han dynasty (204)



Bronze tigers and a boar; Western Han dynasty (205)



Bronze horseman; Eastern Han dynasty (210)



Photograph by Dmitri Kessel, courtesy of Smithsonian m

Painted pottery figure of horseman; T'ang dynast

Cat. No. 205:

Historically, this strange plaque is one of the most significant objects in the whole marvelous Chinese exhibition. To begin with, it has nothing to do with Chinese art of the 2nd or early 1st centuries B.C.: in fact the magnificent design of a giant wild boar being attacked by two tigers recalls the animal style of the peoples of the Eurasian steppe. The truth is that in the tombs of the kings and nobles of Tien, near Kunming, in the

tion of objects in the present exhibition. The bronze ornament composed of horned bull masks, figures of bulls and snakes **(Cat. 204)** is sufficiently macabre, to be sure; but if you go to Kunming, as I did, you will discover that this piece is only one of a series of ornaments and cult objects that are equally surprising. The hints of cultur..l links are even more bewildering—to the animal style of the Eurasian steppe and to the most ancient architecture of

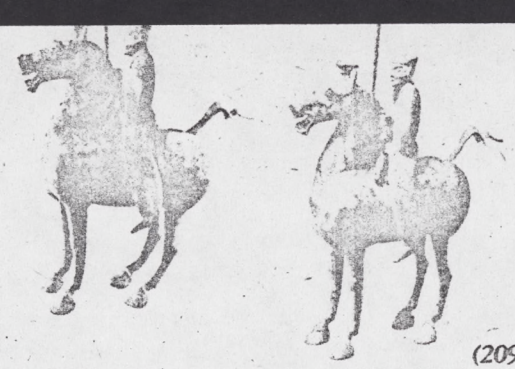
(209)

Cat. Nos. 206, 207, 209, 210:

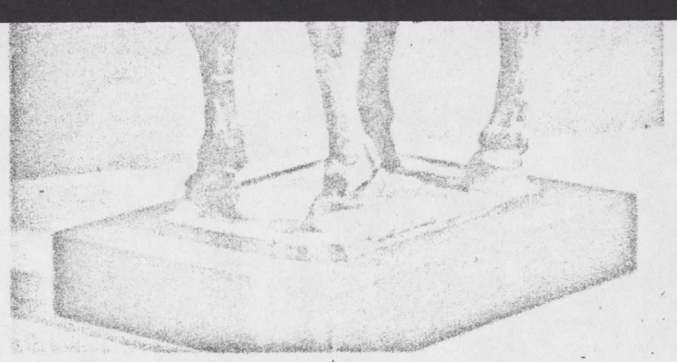
Most people, by now, have heard of the brated Flying Horse, which can also be seen National Gallery. In fact, however, the Horse was only the special favorite in the enor stable of a Chinese military governor on the re northwest frontier in the 2nd century A. D. The of unsaddled horses shown above were the



Bronze tigers and a boar; Western Han dynasty (205)



Bronze horseman; Eastern Han dynasty (210)



Photograph by Dmitri Kessel, courtesy of Smithsonian magazine © 1973

Painted pottery figure of horseman; T'ang dynasty (274)

Cat. No. 205:

Historically, this strange plaque is one of the most significant objects in the whole marvelous Chinese exhibition. To begin with, it has nothing to do with Chinese art of the 2nd or early 1st centuries B.C.: in fact the magnificent design of a giant wild boar being attacked by two tigers recalls the animal style of the peoples of the Eurasian steppe. The truth is that in the tombs of the kings and nobles of Tien, near Kunming in the remote but lovely southwestern province of Yunnan, the Chinese Communist archeologists have now dug up an entirely new bronze culture of the richest and most curious kind.

The people were cattle raisers rather than farmers in the Chinese manner; and they followed their herds. Thus, even the king's dwelling was a quasi-temporary structure, built on tall posts like Corbusier's pilotis, with walls of woven bamboo and a thatched roof weighted down by heavy external beams in the manner of the roof on the Japanese Grand Shrine at Ise, which also has wooden pilotis. I saw the bronze model that the foregoing description is based upon when I went to China in 1972. The structure I have described was merely the support for a scene of human sacrifice or execution that was being enacted by an enormous cast of tiny bronze actors on the structure's veranda. All in all, it was one of the strangest and most puzzling ancient objects I have ever laid eyes on.

This is worth noting, because it does not seem to me that the true strangeness, the intense idiosyncracy, of this newly discovered Yunnanese bronze culture is at all adequatly conveyed by the selection of objects in the present exhibition. The bronze ornament composed of horned bull masks, figures of bulls and snakes **(Cat. 204)** is sufficiently macabre, to be sure; but if you go to Kunming, as I did, you will discover that this piece is only one of a series of ornaments and cult objects that are equally surprising. The hints of cultural links are even more bewildering—to the animal style of the Eurasian steppe and to the most ancient architecture of Japan, as already noted, but also and above all to Southeast Asia. As already noted, hints of links to the contemporary art of Han China are far more slender, in contrast; although the Tien tombs contained some imported Chinese objects, and even a gold seal granted to a King of Tien by a Han Emperor.

Consequently, I got into bad trouble in Kunming by asking the Chinese archeologists about the racial origins of the people who were responsible for the amazing, newly found bronze culture of Yunnan. The people were Chinese, naturally, came back the indignant answer. The truth is that any hint of Chinese expansionism is a fearful violation of the party line. Yet in reality, the peoples of China south of the Yangstze River were in great majority most emphatically not Chinese in the 2nd century B.C. Instead, these tribes and races of the most diverse character disappeared one by one, over a period of many centuries extending even down to the present time, as they were one by one absorbed and digested by the powerful and unique process of persistent Chinese expansion. The same process has made most of Manchuria Chinese during the present century, and it may well make Tibet Chinese in the next century.

Cat. Nos. 206, 207, 209, 210:

Most people, by now, have heard of the celebrated Flying Horse, which can also be seen at the National Gallery. In fact, however, the Flying Horse was only the special favorite in the enormous stable of a Chinese military governor on the remote northwest frontier in the 2nd century A.D. The pair of unsaddled horses shown above were the other personal mounts of General Chang Yeh-chang, while those with mounted men are almost certainly horses of his guard with guardsmen in the saddle. Note that the first two appear to differ in type from the more barrel-chested horses of the General's guard. There is a good reason for this difference; for the General's own mounts, including the Flying Horse, all belong to the famous strain of "blood-sweating" horses that the Chinese began to import from Ferghana, halfway across Asia, after the Han dynasty embarked on a long career of conquest in Central Asia. The guardsmen's horses have much more blood of the ancient Chinese strain, which was stockier, smaller and less swift.

General Chang, one is tempted to conclude, much preferred horses to people. To begin with, it was an exceedingly rare piece of self-indulgence to have tomb figures made of bronze; and it is hard to think of any other group of tomb figures of a quality to match General Chang's—which he of course ordered in his own lifetime. To go on, this large group of tomb figures really amounts to the General's entire stable turned out of doors, with his guardsmen, his carriages, and his more humble carts and wagons duly attached to the horses that were normally assigned to them, but with the General's own mounts grandly unsaddled and un-harnessed.

But there are other points General Chang's horses also make. They offer unassailable proof, for instance, that stirrups were not yet in use in China as late as the 2nd century. Thus, we are still left face to face with the mystery of the origin of stirrups. Somewhere on the East Asian steppe, most probably; but where and by whom was the invention made? It must have been between the 2nd and 6th centuries A. D., for stirrups had come to Europe by the latter date. If they had not been invented or had failed to come to Europe, one must add, there could have been no European feudalism of the sort that developed in the Dark and Middle Ages. For heavily armored horsemen were the backbone of feudalism; and an armored horseman is so top-heavy that a minor shock will knock him out of the saddle, unless he has stirrups to anchor him.

It is worth noting, too, that frontier defense was what made General Chang rich and powerful enough to afford such splendid tomb figures. The war between the settled Chinese and the peoples of the steppe went on for millenia, beginning at least as early as Western Chou times and not ending until the Emperor Ch'ien Lung's final subjugation of Mongols in the 18th century. The nomad incursions that General Chang was on the frontier to stop began to succeed on a large scale soon after the fall of the Eastern Han dynasty, which in turn took place soon after General Chang's lifetime.

Cat. No. 274:

This magnificent pottery model of a mounted man represents one of the non-Chinese grooms that the great families of T'ang times (A.D. 602-906) liked to import from Central Asia. By then China had once again been re-united and thoroughly renovated by another of Chairman Mao's models and heroes, the first Emperor of the exceedingly brief Sui dynasty. As happened about 700 years earlier, with the dynasty of Ch'in Shih Huang Ti, the burden imposed by the Sui was unbearably heavy; so the Chinese people gave a great heave, (which really is the form Chinese revolutions have taken). Thus the T'ang dynasty came to power, just as the Han dynasty came to power after the Ch'in. Both successor dynasties benefitted vastly by the radical renovations of the country that had just been carried out. Both were less Stalinist and more human than their predecessors; and there is no doubt at all that they were the most successful dynasties in the whole history of the Chinese Empire. One wonders therefore, if this odd pattern will repeat itself in the near future. Chairman Mao is known to fear just that.

I saw the tomb where the muscular rider on his fine horse was found when I went to China in 1972; and this was an experience worth recounting. In brief, the tomb belonged to the Princess Yung-T'ai, who was first killed and then most splendidly buried by her grandmother, the Empress Wu. Until recently, the Empress Wu was the recognized she-monster of Chinese history, just as the first Emperor was the recognized he-monster. She acquired unique power when her Emperor-husband died; and she all but succeeded in replacing the T'ang dynasty with a new Wu dynasty; for she favored her own relations. She was a highly efficient ruler of China; and in the late 7th and early 8th centuries, she was unquestionably the richest and most powerful monarch on the face of the earth. All the same, she really was not a nice woman. She had been jealous of a harem-rival, for instance, before the power was entirely gathered into her own hands. She therefore reduced her rival's arms and legs to stumps that ended at the knees and elbows; she threw her into a pig-stye; and from time to time, she used to visit the unlucky lady at feeding time—when she had to eat as a sow does, of course, because of her want of hands and feet. After recalling this charming story, I wickedly asked the provincial archeologist who was then guiding me what it was now correct to think about the Empress Wu. "More positive than negative," was the prompt answer.

Cat. Nos. 300, 305:

You might not guess it, but the tomb figure of the plump beauty and the marvelous golden bowl have their own odd link. At no time in Chinese history except the 8th century A.D., has fat ever been considered to add to feminine charm. But in the golden epoch of the truly golden T'ang dynasty, plump women were much admired. We can tell this not only from the tomb figures, but also because Chinese history's most fatal charmer, Yang Kuei Fei, is known to have been decidedly plump.

In his old age, the Emperor Ming Huang became the abject slave of Yang Kuei Fei. She did everything she could, in turn, to further the career of a T'ang general of Turkish origins, An Lu-shan. She succeeded so well, too, that An Lu-shan acquired overweening military power and finally rebelled against his imperial employer. The dreadful rebellion of An Lu-shan scarred the whole face of the land, and even after the rebels had been beaten, the T'ang dynasty remained permanently weakened.

Continued on page 40

Still, the durability of the predictions about Dawkins and resentment at his supposed grooming—although he is by no means alone in being trained for leadership—nurture envy. That is a constant. There is an immediate reason for his taking cover and avoiding interviews.

In late October the Army *Times* carried a little squib predicting that Dawkins was about to be promoted to full colonel "under zone." In mid-November he was, and he became the first of his West Point class to make temporary bird colonel in the Army (some classmates have made it in the Air Force). That in itself probably was not enough to make Dawkins head for a foxhole. Five per cent of underzone officers receive accelerated promotion on every list. The headline was the bomb load. It asked, "STAR FOR DAWKINS BEFORE 40?" and went on to say that if he became a colonel at 36, he "would have a good shot" at becoming a general "before or soon after his 40th birthtion, and he, as the youngest on the colonel's list, will be the last to achieve permanent rank. Further, promotions can be held up. According to Major General Chester Clifton, former military aide to President John Kennedy, the promotion to full colonel of Lieutenant General Sidney B. Berry, Jr., present Superintendent of West Point, was held up for a year when one of the Luce magazines went overboard in his praise.

Dawkins, who prefers to sidestep head-on encounters and who talks rather like a term paper when he is being formal, says, "These things are rather major negatives. Anytime that a personality gets publicity, it is a liability professionally because this is a very competitive group, and they don't particularly like the idea of anybody being (long pause) kind of (another long pause) given special attention."

His manner of resistance is worth dwelling on as it reveals some otherwise not eas-

Continued on page 41

Chinese, *from page 25*

The golden bowl also formed part of a rich and extraordinary treasure that was hastily buried by its owner, probably a T'ang prince, when the T'ang dynasty's superb capital near modern Sian was about to be destroyed by An Lu-shan and his rebels.

The bowl is one more sign of the amazing cosmopolitanism of China in T'ang times, like the fashion for central Asian grooms, and even, I suspect, the fashion for plump women—which also has a hint of central Asia in it. Much of the best T'ang metal work in fact shows very strong Iranian influence; and this bowl is a good example of that trend.

Finally, as to **Cat. 359,** this figure of an actor, from the time after Kublai Khan's conquest of China in the late 13th century, has only been included because the actor is such an obvious charmer playing a good character part. The Chinese can be very witty when they wish to, and also think it safe. ■

Publicity - TV
Johnson County

The Chinese Exhibition

The Exhibition of Archaeological Finds of the People's Republic of China
The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts
April 20th to June 8th, 1975

中華人民共和国出土文物展覧

MEMORANDUM

February 18, 1975

TO: Larry Sickman/Marc Wilson/Joan Stanley-Baker

FROM: Rob Martin

SUBJECT: Johnson County Community College - TV Series

Marc - Working Lunch?

This is a reminder about the TV series in which the college has asked us to participate. Marc and Joan are scheduled for taping appearances on Tuesday, March 11, Tuesday, March 18, and Tuesday, March 25. These will be 30-minute programs, and taping will begin at 2 p.m. Larry, Marc, and Joan are scheduled for a 60-minute taping session on Tuesday, April 1 at 2 p.m.

The first three programs will deal with specific periods, while the 60-minute program will be an overview on the exhitibion, its historical and cultural significance and its meaning at this time in international relations.

Marc and Joan need to give me the specific points to be covered in each of the first three programs, and I in turn will create a series of questions to be used by the program hostess, Pinkie Kase.

(While it's a long time off, we have also tentatively scheduled a 60-minute taping session on Tuesday, April 29, to deal with the post-opening aspects of the exhibition. More about that later.)

These programs are important beyond their audience reach -- 17,000 households in Johnson County. They can be used by other educational and commercial television stations, and one of our objectives is to place them nationally.....if everybody is in agreement with the quality of the product.

##

The Nelson Gallery-Atkins Museum, Telephone 816-561-4000
4525 Oak Street Kansas City, Missouri 64111

Publicity Ted

The Chinese Exhibition

The Exhibition of Archaeological Finds of the People's Republic of China
The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts
April 20th to June 8th, 1975

中華人民共和国出土文物展覧

MEMORANDUM

February 21, 1975

To: L. Sickman/M. Wilson/J. Stanley-Baker

From: Rob Martin

Subject: KCMO-TV

For your information, KCMO will be here Monday morning, 2/24 at 8:30 a.m. to begin filming "behind-the scenes" activities, especially construction, for the station's planned 30-minute special on the gallery and the Chinese Exhibition. That program is tentatively scheduled to be aired on April 19 at 7:30 p.m.

In the next few weeks, the station will be making other visits to get additional footage as construction progresses, to shoot general gallery footage, including the Oriental collection, and to do on-film interviews. I will keep you apprised of the planned visits.

##

The Nelson Gallery-Atkins Museum, Telephone 816-561-4000
4525 Oak Street Kansas City, Missouri 64111

Publicity

MEMORANDUM

To: Capt. R. Fletcher

From: R. Martin

Subject: Crown Center Hotel Exhibit

cc: L. Sickman ✓
M. Wilson
J. McLaury

This subject is slightly out of your realm of responsibility, but I wanted you to be sure of the details. The following four objects from the Nelson Gallery permanent oriental collection are on loan to the Crown Center Hotel for the period of 3/31 - mid-June.

1. Bronze Ritual Vessel
   Late Shang
   14 - 11 century B.C.

2. Ceramic Horse Head
   Eastern Han
   1 - 2 century A.D.

3. Standing Warrior
   Northern Ch'i
   About 550 A.D.

4. Ceramic Saddle Horse
   T'ang Dynasty
   7th century A.D.

These items are covered by the gallery's insurance. Please pass this information along to the appropriate personnel at the Police Department.

Publicity - Photographs
Peoples' Republic

The Chinese Exhibition
The Exhibition of Archaeological Finds of the People's Republic of China
The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts
April 20th to June 8th, 1975

中華人民共和国出土文物展覧

February 25, 1975

Mr. Hsieh Ch'i-mei
The Liaison Office of the
People's Republic of China
2300 Connecticut Avenue NW
Washington, D. C. 20008

Dear Mr. Hsieh:

This is one of many letters I shall be addressing to you, each one of which will deal with one subject only in the hope of avoiding confusion.

This letter deals with requests for photographic material made from negatives and transparencies provided by you. These requests are understood to have been initiated by the person making the request and not to have originated with us as part of a publicity or informational program.

Persuant to our telephone conversation about the Nelson Gallery issuing black-and-white photographs and color transparencies, I have checked with our lawyers and given the matter further thought.

For legal and logistical considerations, we should like the stamp to read:

> Photograph provided by the Nelson Gallery-Atkins Museum
> Kansas City, Mo., 64111, from a negative supplied by
> the People's Republic of China.
>
> Permission for reproduction should be requested in writing,
> with purposes stated, from:
>
> The Liaison Office of the People's Republic of China
> 2300 Connecticut Avenue, N.W.
> Washington, D. C. 20008

February 25, 1975

Logistically it is not feasible for us to receive a request from a person or institution, make inquiry about their purpose, and then ask them to wait for a decision while we refer the request to you and in turn await your decision. Secondly, we value having a good working relation with you and do not wish to be in a position of being responsible for the use of the photograph. Although inappro-iate use of a photograph is unlikely, it is far better that you or Mr. Chang deal directly with the request for publication.

We therefore propose to issue photographs or copies of transparencies to those who ask for them. The photograph or transparency will be stamped or labelled as suggested above, which makes the person or organization requesting the photograph legally responsible for contacting you. We shall be happy to furnish you a weekly list of those to whom photographs had been sent, along with information about quantity and exhibit numbers sold to each party.

We would, of course, still act as your collection agent for the 5% commission of photographs and transparencies sold.

We will not provide caption material unless that caption material comes directly from your catalog or has first been submitted to you.

I hope this proposal meets with the approval of you and your colleagues.

Yours sincerely,

Marc F. Wilson
Curator of Oriental Art

MFW/d

CAT - Publicity

KCMO TELEVISION

125 EAST THIRTY-FIRST STREET KANSAS CITY, MISSOURI 64108 816/531-6789

February 25, 1975

Mr. Robert K. Martin
The Chinese Exhibition Office
Nelson Gallery - Atkins Museum
4525 Oak
Kansas City, Missouri 64111

Dear Rob:

As we have been discussing, KCMO-TV is beginning production of a thirty-minute prime time film documentary dealing with "The Exhibition of Archaeological Finds of the People's Republic of China." The documentary will detail the Gallery's preparations for the Exhibit and will, of course, feature the Exhibit itself.

The program will be broadcast at 7:30 PM on Saturday, April 19, 1975, and because of the prime viewing hour it will be possible for approximately 2 1/2 million people throughout the Midwest to see the program.

Because the program will air before the Exhibit opens to the public, it will be necessary for us to obtain, in advance, all the visuals possible.

We would hope to receive permission to film the arrival, uncrating and set up of the Exhibit. I realize that security is of the essence and I can assure you that we will present no security problems. The filming will be completed entirely by KCMO-TV cameraman Charles Campbell and me. While supplementary lighting would be desirable for filming the arrival and set up, if necessary we would be willing to complete the work under the condition of no additional lighting. In either case, we would be as unobtrusive as necessary and in no way would we interfere with normal set-up activities.

It is our firm resolve to provide specific and accurate narration dealing with each piece of the displayed Exhibit that is included in the program. As a means of assuring that accuracy, and to lend valuable credence to the program as a whole, we are requesting that a member of the Chinese delegation attached to the Exhibit, record that part of the narration. This could be accomplished on an audio tape recorder and off camera, with the dignitary reading from a text that has met with his prior approval.

The display of the Archaeological Finds of the People's Republic of China in Kansas City is indeed a rare opportunity for Midwesterners to learn firsthand about the cultural history of a people so similar in occupational background. Our goal in producing the program is two-fold: To entice all viewers to come and see the Exhibit; and to permit those who cannot come to Kansas City to gain some knowledge about the cultural heritage of the People's Republic of China.

Because of the pressing deadlines and production schedules, we would hope these matters can be resolved at the earliest possible time.

Sincerely,

SC:pab

Stan Cramer
Director of Community Affairs
KCMO-TV

cc: Mr. Laurence Sickman

Mr. Ralph T. Coe

Mr. Marc F. Wilson

L. Lickman

Publicity - News Media

The Chinese Exhibition

The Exhibition of Archaeological Finds of the People's Republic of China
The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts
April 20th to June 8th, 1975

中華人民共和国出土文物展覧

ADVISORY TO THE NEWS MEDIA.....3/7/75

1. PUBLIC HOURS. Please help us squelch a rumor relating to public admittance to the Chinese Exhibition. Apparently because so much initial attention has been given to the advance group bookings, some persons have questioned whether the individual visitor will be able to see the exhibition. As the attached news release indicates, public hours for the Chinese Exhibition have been expanded to accommodate anticipated large crowds. Also, normal gallery fees remain in effect. While publication or broadcasting of the hours may seem premature, you can help clarify a misunderstood situation at this time.

2. PREPARATIONS. Work on special construction in gallery spaces to accommodate the Chinese Exhibition continues at rapid pace. By the early part of the week of 3/10, a massive wood-and-plaster board exhibition entranceway, measuring 33 feet high by 16 feet wide, will be raised into place into Kirkwood Hall. As this raising will be an interesting event -- especially for news photo coverage -- newspapers city desks and television assignments desks will be notified by phone the anticipated date and time.

##

Contact: Rob Martin

The Nelson Gallery-Atkins Museum, Telephone 816-561-4000
4525 Oak Street Kansas City, Missouri 64111

The Chinese Exhibition

The Exhibition of Archaeological Finds of the People's Republic of China
The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts
April 20th to June 8th, 1975

中華人民共和国出土文物展覧

PUBLIC HOURS FOR CHINESE EXHIBITION SET; REGULAR ADMITTANCE FEES TO BE MAINTAINED

KANSAS CITY, Mo. -- Public viewing hours for the famed "Archaeological Finds of the People's Republic of China", scheduled to open here April 20, have been announced by the Nelson Gallery-Atkins Museum.

According to the gallery-museum director, Laurence Sickman, normal gallery hours will be extended on Tuesdays and Fridays, but otherwise normal times will be maintained. The public hours are as follows:

Mondays - Closed to the public
(except Memorial Day, May 26, 10 a.m. - 5 p.m.)

Tuesdays and Fridays - 10 a.m. - 9 p.m.

Wednesdays, Thursdays, & Saturdays - 10 a.m. - 5 p.m.

Sundays - 2 p.m. - 6 p.m.

Normal gallery admittance fees will prevail, Sickman said. Those fees are 50¢ for adults and 25¢ for children under 12.

Contact: Rob Martin

The Nelson Gallery-Atkins Museum, Telephone 816-561-4000
4525 Oak Street Kansas City, Missouri 64111

Sickman indicated there has been some misunderstanding relating to public access to The Chinese Exhibition.

"While we've been booking groups of 25 or more on an advance basis," he said, "these bookings in no way affect individuals -- no matter where they're from -- visiting the gallery during public hours."

"We want as many persons as possible to see this wonderful exhibit."

He noted that waiting lines for the exhibition may be long on weekends and encouraged persons who have time to visit the exhibition during the week.

The director also announced that the remainder of the Nelson Gallery-Atkins Museum will be open for viewing during public hours.

"The Exhibition of Archaeological Finds of the People's Republic of China" is a collection of 385 objects - in sequential historical order - excavated in China during the past 25 years. The exhibition has been on international tour since the spring of 1973. It presently is at the National Gallery of Art in Washington, D.C.

##

3/75

Publicity

WNET/13
356 WEST 58 ST.
NEW YORK, N.Y. 10019
(212) 262-4200
EDUCATIONAL
BROADCASTING
CORPORATION

March 10, 1975

Mr. Lawrence Sickman
Director
The William Rockhill Nelson Gallery of Art
and the Mary Atkins Museum of Fine Arts
4525 Oak
Kansas City, Missouri 64111

Dear Mr. Sickman:

I am enclosing a copy of the letter sent to Mr. Chung-Lun Wu and to Ambassador Chen-Huang, onnthe advice of Tom Lawton. It would be such a magnificent program, and I am only hoping the Chinese' reported displeasure with the BBC film has not irredeemably prejudiced them against Western television.

WNET/13 is apparently to receive a substantial funding for a series on American museums. So, if we strike out with the People's Republic, a feature on the Rockhill-Gallery-Atkins Museum would be more than consolation.

I would, in either event, look forward to the pleasure of working with you.

Yours very truly,

Benita Eisler

Benita Eisler
ARTS PRODUCER

BE/apk
encl.

Recycled Paper

WNET/13
356 WEST 58 ST.
NEW YORK, N.Y. 10019
(212) 262-4200
EDUCATIONAL
BROADCASTING
CORPORATION

February 14, 1975

Mr. Chung-Lun Wu
Chief Curator
THE EXHIBITION OF ARCHAELOGICAL FINDS
OF THE PEOPLE'S REPUBLIC OF CHINA
National Gallery of Art
Washington, D.C. 20565

My Dear Mr. Wu:

Two weeks ago, I was among those fortunate enough to visit THE EXHIBITION OF ARCHAEOLOGICAL FINDS OF THE PEOPLE'S REPUBLIC OF CHINA. Aside from the extraordinary artistic quality of these treasures, the greatest impact of the Exhibition upon me was the realization of its political and historical significance. Born in 1937, I am one of millions of Americans who have come to maturity deprived of any contact with the People's Republic of China.

Since I am a producer for Educational Television, I also see this important Exhibition as a great opporunity. Through television, millions of other Americans, unable to visit the host museums, could learn about the real China, past and present.

Therefore, I would like to respectfully propose that WNET/13 produce a program, thirty to sixty minutes in length, to be filmed as soon as possible after the arrival of the Exhibition at the Nelson Gallery-Atkins Museum in Kansas City. Our plan for such a program is based upon our belief in seriousness and simplicity; the Exhibition would first be placed in its cultural and political context by a narrator-guide. Representative objects from each period (probably fifteen to twenty in all) would be shown, accompanied by voice-over explanation, and including other visual material pertaining to discovery, where available. Our production unit for this program would number approximately ten persons, all workers of experience and skill.

Recycled Paper

WNET/13 in New York is the largest in a network of Public Educational Television stations throughout the United States. Our programs have won more awards for excellence than any single station- public or commercial-in the nation. Unlike commercial television, we do not exist to sell products, but to educate and inform the people. We are called public television because it is the people who support us, through small contributions. Thus a program on the ARCHAEOLOGICAL FINDS OF THE PEOPLE'S REPUBLIC OF CHINA could truly be a people-to-people event. A television program would reach just those working Americans whom distance and expense would otherwise exclude from this Exhibition.

Finally, such a program would extend the life of this historic Exhibition. Video-cassettes provide a permanent record of a transient event, and become an educational resource for schools and libraries.

We hope very much that this proposed program will be acceptable to the representative of the People's Republic of China. Should permission be granted, we would look forward to working with you in close cooperation.

Yours very respectfully,

Benita Eisler
PRODUCER

BE/apk

Publicity

March 10, 1975

Mr. Stan Cramer
Director of Community Affairs
KCMO-TV
125 E. 31st Street
Kansas City, Mo. 64108

Dear Stan:

This is to formally respond to your letter of February 25.

First of all, we're very much appreciative of the time and effort which you and Charles Campbell are devoting to the t careful filming within the gallery. We look forward, as you do, to the completion of a most interesting and informative documentary about the Nelson Gallery-Atkins Museum, the existing collection, and the Chinese Exhibition.

As indicated to you by Marc Wilson, the challenges related to filming of the unpacking of the artifacts are complex. Noise, lights, and the sheer presence of extra persons -- distractions of any kind -- contribute adversely to the curatorial process and in some respects increase the potential for error. At the same time, we believe such coverage could contribute immeasurably to the understanding of the exhibition. Then, too, we all admit, "It's a terrifically interesting story."

In any case, such coverage has not been approved, and I do not anticipate that it will.

As for a tape recording of a member of the Chinese curatorial staff, this is an area which may yet prove possible. Since the Chinese encourage their own exclusive interpretation of art and history, this taping has merit. My suggestion is that this request be made directly to the Chinese Liaison Office in Washington. Please call me, and I'll provide you the specific name and address.

Again, we're appreciative of your interest, and we look forward to the successful completion of your project.

Sincerely,

Robert K. (Rob) Martin
Project Director

cc: Laurence Sickman
Marc Wilson

Publicity - Hotels
Rob

CROWN CENTER HOTEL
ONE PERSHING ROAD
KANSAS CITY, MO. 64108
TELEPHONE (816) 474-4400

March 12, 1975

Mr. Robert K. Martin
Project Director
The Nelson Gallery - Atkins Museum
4525 Oak Street
Kansas City, Missouri 64111

Dear Rob:

This is in response to your March 3 letter regarding the oriental exhibit for the lobby of Crown Center Hotel.

John Kern at Hallmark Cards informs me that the exhibit case lock has no identifying name on it. He feels it will be best to seal the case after the art objects have been placed inside.

Also, it was my understanding in a discussion with Marc Wilson that the Nelson Gallery will be responsible for insurance covering the art objects while they are in the hotel. I would appreciate your confirming this for me.

We are looking forward to having the exhibit in our lobby with great anticipation and will plan on March 31 unless we hear from you otherwise.

Sincerely,

Barbara Harlow

(Mrs.) Barbara Harlow
Director of Public Relations

BH:mr

cc: Mr. Laurence Sickman
Mr. Marc Wilson
Mr. James E. Durham

WESTERN INTERNATIONAL HOTELS
Partners in travel with United Air Lines

Signes

Publicity

MEMORANDUM

March 13, 1975

To: John Lowrey

From: Rob Martin

Subject: Kiosks and Signage

cc: L. Sickman ✓
M. Wilson
S. Songer

Kiosks: We spoke a couple of weeks ago about the proposed three-sided kiosks for the north and south ends of the gallery grounds. You asked that I talk with the Parks Department about specific locations. Please give me a memo indicating precisely where you want them; also, a drawing with the dimensions will be helpful.

Signage: It's important that you, Marc, and I sit down and discuss in detail all of the required internal and external signage required for the exhibition. This would include but not be restricted to direction and information signs in the areas of (1) parking lots, (2) the North Doors, (3) Kirkwood Hall, etc. We will try to get ATA and the City to help with some of the remote signage especially that relating to shuttle buses.

MEMORANDUM

March 26, 1975

To: J. Lowrey

cc: L. Sickman
M. Wilson
S. Songer

From: R. Martin

Subject: Signs -- List of Titles

Here's my input on signs for inside the gallery and for the gallery grounds. It's not intended to be all-inclusive. You, Marc, and others will see other areas needing attention. The grounds' signs ought to be the responsibility of the city, so if you'll provide some information relating to format, we'll take it up with the Parks & Recreation Dept. Items in paren--theses indicate sign locations.

In-Gallery Signs (including just outside the North Entrance)

Persons With Advance Tickets Enter
Here and Proceed to the Turnstyles.

(Outside North Doors)

Normal Gallery Admittance Fees Are In
Effect. Purchase Tickets At Desks On
Either Side of Foyer After Entering
the Outside Doors. Adults: 50¢
Children Under 12: 25¢

(Outside North Doors & Foyer)

No Smoking is Permitted in the Gallery,
Except for the Coffee Lounge, 2nd Floor.

(Kirkwood Hall & Elsewhere)

(more)

No Smoking is Permitted in the Exhibition

(At entrance to exhibition)

No Photography is Permitted
in the Chinese Exhibition

(Kirkwood Hall & Entrance to
Exhibition)

Outer Garments, Such as Overcoats
And Raincoats, Must be Worn or Checked
Before Entering Chinese Exhibition

(At North Doors and Foyer)

Large Handbags, Briefcases, Packages, and
Similar Parcels Must Be Checked. Inspection
of All Hand-Carried Items May Be Made at the
Discretion of Guards.

(At North Doors and Foyer)

Introduction to China Tours
On Second Floor at Top of Stairway or Take
Elevator to 2

Hours:

T - F: 11 a.m. - Noon - 1 p.m.

Sat. : 11:30 a.m. - 12:30 p.m. - 1:30 p.m. - 2:30 p.m.

(At Stairway-Elevator-East Corridor
Across from Bookstore)

General Gallery Tours
Take Stairs of Elevator Down To Ground Level.
Follow the Signs. Tours are Free.

Hours:

T - S: 10 a.m. - 11 a.m. - Noon - 2 p.m.

(At Stairway-Elevator-East Corridor
Across from Bookstore)

The Chinese Exhibition Office

(On the Door of Same)

Enter the Chinese Exhibition
Between the Ropes Ahead, Forming
A Double-Line (Two Lines)

(Kirkwood Hall)

Entrance to the Nelson Gallery
North Doors off of 45th Street.

(On Grounds in 4 Different,
Prominent Locations)

March 26, 1975

Mr. George McCue
Arts Editor
St. Louis Post-Dispatch
900 North 12th
St. Louis, Mo. 63101

Dear Mr. McCue:

The interest expressed in your note of March 22 is very much appreciated.

In the event you haven't seen all of the materials which we've been releasing, I'm enclosing copies of everything sent to date.

The Post-Dispatch has been on our mailing list, but I'm not sure if you personally have been receiving releases and advisories. We have now added you, by name, to our list.

While the details are not yet finalized, we expect to have a press opening on Saturday, April 19. An advisory on this subject will be coming your way very soon.

As to coverage of the actual unpacking, we regret that this will not be possible. We have had many requests of this kind, and while such coverage would make for a fascinating story, the procedures established by the curators preclude extra persons, cameras, and other "disturbing elements" being present. The safety of the objects is the basic question, and unnecessary distractions of any kind may endanger safe handling.

We trust we'll see you in Kansas City for the opening.

Sincerely,

Robert K. (Rob) Martin
Project Director

M. Dickman

The Chinese Exhibition

The Exhibition of Archaeological Finds of the People's Republic of China
The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts
April 20th to June 8th, 1975

中華人民共和国出土文物展覧

ADVISORY TO THE NEWS MEDIA.....3/20/75

FOUR WEEKS AND COUNTING.

Preparations in all areas for The Chinese Exhibition -- scheduled to open Sunday, April 20 -- quickened this week, and less-hearty souls visiting the Nelson Gallery-Atkins Museum sighed with wondering curiosity. Still, the work goes on for mounting the largest, most complex art exhibition ever to visit Kansas City and Mid-America.

Walls encompassing the nearly 20,000 square feet of floor space set aside for the exhibition are completed, and the work to paint them (whites, blues, browns, and reds) moved ahead.

Installation of the more than 100 cases which will display the 385 objects also pushed forward. Laying of nearly 1,000 square yards of red* carpeting in the labyrinth was about to begin.

Word from the Chinese Exhibition office noted that more than 800 groups, with 40,000 persons, have been booked on an advance basis. These include both Kansas City-area, out-of-state, and out-of-country bookings. The office emphasized that advance booking "gets you in the gallery doors, but not actually into the exhibition." Queueing up for the exhibition will be on a first-come-first-in basis, regardless of whether persons arrive individually or as a group.

It was also re-emphasized that all persons are welcome, individually or as groups, and advance bookings (groups of 25 to 100 persons) are intended "only to expedite entry at the front door and to generally survey anticipated numbers of people."

How's the interest so far? "The phones are ringing off the hooks," and advance group bookings are about to be closed.

What's the anticipated attendance in the seven weeks of the exhibition? It's anybody's guess, but more than 200,000 visitors (in-town and out) is not out of the question.

Robert K. (Rob) Martin
Project Director
The Nelson Gallery-Atkins Museum, Telephone 816-561-4000
4525 Oak Street Kansas City, Missouri 64111

* also brown carpeting

Mr. Dickman

Parking

MEMORANDUM

March 25, 1975

To: L. Sickman

From: R. Martin

Subject: Parking for Opening Receptions (April 19-20)

cc: K. Taggart
B. Rahm
T. Coe ✓
M. Wilson

Kathy Taggart, Barbara Rahm, and I discussed, on various occasions, problems relating to parking on April 19 and 20.

It is hindsight now, but suggestions relating to parking surely would have been helpful to invitees had it been contained in the invitations.

In this regard, if an additional mailing about parking is still possible, this communication is of the utmost importance.

If direct communications to the invitees is out-of-the-question, we will work with the news media in conveying it as strongly as possible during the week preceding the opening.

Essentially, the use of remote parking facilities, such as the Volker-Oak facilities proposed for regular visitor shuttling, would be promoted, as well as the idea of persons "car pooking" as much as possible.

##

Publicity. KCMO

MEMORANDUM

March 18, 1975

To: Marc Wilson

From: Rob Martin

Subject: KCMO-TV Documentary

cc: L. Sickman
S. Songer
B. Hornaday

COPY

In order to complete his work on the documentary program related to the gallery, Stan Cramer of KCMO Television, has requested our assistance as follows:

Friday, March 21.

1) Filming of Marc Wilson interview.

2) Filming of Marc Wilson and Stan Cramer with slide projector.

3) Filming of general gallery scenes.

4) Filming of the jade pieces which was begun last week.

5) Filming of the "Fishermen" painting.

Cramer and his cameraman will arrive at approximately 7:15 a.m. to begin setting up for the interview with you. This will be in the Crowell Room. When you arrive at 9 o'clock, you can walk right in and we'll keep your involvement to a minimum. They'll be showing slides and interviewing you at the same time. You'll give a short description of 16 to 20 objects in the exhibition.

(more)

Please choose the 16 to 20 slides that you want to discuss, and I'll get them from Jean late Thursday, so that Stan and I can run through them before your arrival Friday morning.

Subject: Cool Lights
We've called every place in town, and nobody but nobody can tell us about "cool lights". This item remains unresolved at this writing.

COPY

##

Publicity - Press Kits
Kits

The Chinese Exhibition

The Exhibition of Archaeological Finds of the People's Republic of China
The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts
April 20th to June 8th, 1975

中華人民共和国出土文物展覧

MEMORANDUM

March 13, 1975

To: L. Sickman
M. Wilson
J. Stanley-Baker
R. Taggart

From: R. Martin RJM

Subject: Information Kit Jackets

We have received three bids for production of 1,000 printed jackets suitable for both news media and educational purposes. The bids range from $453.00 to $674.00.

The jacket will be similar to the printed letterhead, with the use of the full exhibition title, calligraphy, and gallery address/phone number.

We would expect to use up to 250 of the jackets for distribution of news materials (releases, photographs, etc.) and the remainder for distribution of educational materials to schools.

Joan and I are working on drafts of various descriptive materials for these two purposes.

Publicity

The Chinese Exhibition

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The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts
April 20th to June 8th, 1975

中華人民共和国出土文物展覧

MEMORANDUM

March 19, 1975

To: L. Sickman

From: R. Martin RFM

Subject: PLAZA Magazine Photography

cc: T. Coe
S. Songer

In line with our conversation two weeks ago relating to using the gallery as "a backdrop" for fashion photography, the PLAZA Magazine will be here Thursday morning (3/20) at 9:00. We expect that all of the photography - except perhaps for one shot in Kirkwood Hall - will be confined to the Oriental galleries.

The photographer, Lou Charno, has shot pictures in the gallery previously, and she indicated to me that you may be familiar with her work.

This photography is slated for the April issue, but the shots will be low-key in terms of "competing" with the Chinese Exhibition.

The Nelson Gallery-Atkins Museum, Telephone 816-561-4000
4525 Oak Street Kansas City, Missouri 64111

CAT

31st March, 1975

Mr. Hsieh Chi-mei,
The Liaison Office of the People's Republic of China,
2300 Connecticut Avenue, N.W.,
Washington, D.C. 20008

Dear Mr. Hsieh,

This is to acknowledge your letter of March 23rd concerning the film to be made by Dr. Shirley Sun. It is a splendid undertaking, and as you say, will enable many more American people to profit by the Archaeological Finds temporarily entrusted to our care.

This is to assure you that we will cooperate in every way with Dr. Shirley Sun in the making of this film.

With every good wish.

Sincerely yours,

Laurence Sickman
Director

LS:jf

COPY

MEMORANDUM

April 3, 1975

To: Staff

From: Chinese Exhibition Office

Subject: Television Programs Relating to the Exhibition

The following programs will be seen locally during the month of April. These are special programs and do not include anticipated TV news coverage of pre-opening and opening activities.

Date	Program	Channel
April 2, 8 p.m. -	Han and Tang Dynasties -	Johnson County Cable TV
April 9, 8 p.m. -	Han and Tang Dynasties -	Johnson County Cable TV
April 9, 6 p.m. -	"Teacher Talk" -	KCPT-TV, Ch. 19
April 11, 8 p.m. -	"Teacher Talk" -	KCPT-TV, Ch. 19
April 16, 8 p.m. -	Overview of the Exhibition -	Johnson County Cable TV
April 19, 7:30 p.m.-	Nelson Gallery-Chinese Exhibition -	KCMO-TV, Ch. 5
April 22, 8:30 p.m.-	"Mind's Eye" -	KCPT-TV, Ch. 19

Special 10-second and 30-second public service/commercial announcements about the exhibition are scheduled to be aired, beginning April 1, on television stations in the Kansas City area. These were produced in cooperation with KBMA-TV, Channel 41.

Publicity

April 3, 1975

Ms. Joanne Evans
Joslyn Art Museum
2200 Dodge Street
Omaha, Neb. 68102

Dear Ms. Evans:

It was a pleasure talking to you, and we appreciate your interest in the Chinese Exhibition planning.

In addition to the printed material you have already received, we are enclosing here two 4 x 5 color transparencies (No. 369: Blue-and-white covered pot decorated with white dragon design, first half of 14th century A.D. and No. 147: Jade suit of Princess Tou Wan, late 2nd century B.C.) for use in the Omaha World Herald Sunday article.

We regret that a transparency of No. 164 & 165, bronze leopards, is not presently available. If you will let us know the final deadline on submitting materials for this article, we will attempt to provide you with the leopards view.

As we discussed, you will return the transparencies to us as soon as you can.

Sincerely,

Robert K. (Rob) Martin
Project Director

cc: L. Sickman ✓
M. Wilson

Publicity and Edu.

MEMORANDUM

April 3, 1975

To: Staff

From: Chinese Exhibition Office

Subject: Television Programs Relating to the Exhibition

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Publicity
Radio and TV

MEMORANDUM

April 3, 1975

To: Staff

From: Chinese Exhibition Office

Subject: Radio Programs Relating to the Exhibition

These radio programs are scheduled.

KBEA-AM (1480) - Two-minute programs, at 6:15 p.m., - April 1 - 20 each day

KWKI-FM (98.3) - 15-minute program. Airing date is mid-April

Publicity

MEMORANDUM

April 7, 1975

To: L. Sickman

From: R. Martin cc: M. Wilson

Subject: Media Coverage of Exhibition

The attached letter to George Porter suggests the approach I am recommending for handling the subject coverage. This is in line with discussions Marc and I have had about a "press preview."

By now, I had hoped State would have come through with some guidance. Alas, that has not happened. So...here we are on record having formally requested guidance.

As to the groups referred to, I will be contacting them this week and will be providing you with a list of names which you may want to discuss with the Chinese. It seems to me that we could have several different groups beginning about 9 a.m. (on Saturday, the 19th) and continuing until about 3 p.m.

Attached is the proposed advisory to the news media relating to this subject. I am also putting together the guidelines concerning television lights, similar to that prepared by the National Gallery (copy attached).

Work on "Information Kits" continues. We will be using the basic release and photo captions already reviewed, plus supplemental materials including biographical sketches, a written profile and photo of the Nelson Gallery, and other background information.

The Chinese Exhibition

The Exhibition of Archaeological Finds of the People's Republic of China
The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts
April 20th to June 8th, 1975

中華人民共和国出土文物展覧

April 7, 1975

Mr. George Porter
Deputy Director, Public Affairs
Office of Public Information & Reports
Educational and Cultural Affairs Bureau
U.S. Department of State
Washington, D.C. 20520

Dear Mr. Porter:

This letter is to reiterate a number of questions relating to the Chinese Exhibition which we have discussed by phone on several occasions.

1. First, what is the State Department position relating to any impending declaration on the part of the Chinese to the effect that news media representatives of any nations be excluded from the exhibition?

2. What ought to be the nature of our response to any such declaration?

3. What is the State Department's position on the scheduling of a formal press "Press Preview" concerning the exhibition?

4. What procedures should we follow if we receive a request or inquiry relating to coverage of the exhibition from a news media organization with "national ties" of the kind which have been previously named as exclusionary?

5. What additional guidance will the State Department provide in relation to the handling of news media requests and inquiries after the exhibition is open?

(more)

Specifically, what should our policy be relating to news media representatives - regardless of their national or organizational nature - who desire special coverage of the exhibition after the opening? Should such requests be made directly to the Chinese Liaison Office or via the State Department?

Our present plan is to invite a number of organizations, including groups of deprived and under-privileged children, to be the gallery's guests for a preview of the exhibition on Saturday, April 19. In turn, we will notify news organizations about this preview, but not formally request coverage nor extend formal invitations to them. In effect, it will be an occasion for print and broadcast media to obtain their desired coverage but by indirect means. Your comments on this plan are welcomed.

Our intent here is to "have our heads together" on what promises to be an unpredictable situation as it relates to (1) the Chinese, and (2) the media. In the case of the latter, it will take only the daring of one single newsman flying into Kansas City as a representative of a diplomatically-unfavorable nation to repeat the happenings at the National Gallery in December. At the risk of overstating the worst possible situation, we do want to be prepared. A national or international news organization could well "test the policy" established in Washington by coming to what is presently thought to be "the final stop" on the exhibition world tour.

We present these remarks candidly and constructively.

Sincerely,

Robert K. (Rob) Martin
Project Director

cc: Murray Zinoman, State Department
Laurence Sickman, Nelson Gallery
Marc Wilson, Nelson Gallery

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ADVISORY TO THE NEWS MEDIA.....April 7, 1975

On Saturday, April 19, specially-invited groups of children will view the Chinese Exhibition. They will be the first visitors to the exhibition for the beginning of its seven-week Kansas City stop. Opening to the general public is at 2 p.m., Sunday, April 20.

For the news media, the children's groups on the 19th will be an occasion of special news interest and also an opportunity to see the exhibition.

To accommodate the various media requirements, we are requesting conformance to the following schedule:

- Kansas City STAR and other newspapers with critical deadlines: 9 a.m. - 10 a.m.
- Television and radio (local and visiting): 10 a.m. - 12:30 p.m.
- Newspapers and other print media with no critical deadlines: 12:30 p.m. - 3 p.m.

For television camera crews, the attached sheet provides guidelines relating to lighting. Conformance to these requirements is essential.

Various personalities involved in mounting the Chinese Exhibition will be available during the day for interviews.

An advisory follows concerning April 19th evening social events of news media interest.

Special requests and general inquiries should be directed to Rob Martin at 753-3911 or 561-4000, ext. 45.

NATIONAL GALLERY OF ART

SIXTH STREET AT CONSTITUTION AVENUE NW WASHINGTON DC 20565 • 737-4215 extension 224

TELEVISION ADVISORY for crews filming at the press preview of the Exhibition of Archaeological Finds of the People's Republic of China at the National Gallery of Art, December 10, 1974, 10 a.m. to 3 p.m.

The Gallery is equipped to supply 20 amps from one socket in any particular area (two 1000 watt lights or four 650 watt lights). Cables throughout the exhibition will be the sources of power. Because of the size of the exhibition (approximately 17,000 square feet) and location of the cables, each station should bring extension cords. Stations can also bring own power.

Due to the fragility of the objects on view (humidity and temperature strictly controlled in the plexiglass cases) all lights which give off heat should be equipped with heat filters. No light can be placed closer than 12 feet from any case when aimed at that case for illumination. Because light as well as heat is damaging to art, any lights on objects at one time should be kept as short as possible, preferrably no longer than 10 minutes.

The range of lighting on the objects in the exhibition is from 10- to 50-foot candles. Ambient lighting is about 5-foot candles.

Camera dollys are not permitted because of possible damage to carpeting which is throughout the exhibition.

For further information contact the Gallery's Information Office, area code 202, 737-4215, ext. 224.

12/6/74

Mr Seckman Publicity

April 8, 1975

Mr. David P. Garino
Staff Correspondent
The Wall Street Journal
10 Broadway
St. Louis, Mo. 63102

Dear David:

Sorry for the delay in writing you, but since we had dinner last Wednesday night, it's continued to be wonderfully hectic.

Enclosed are all of the background materials which we've distributed to date. Also, for your background, I'm enclosing an article that appeared in the Kansas City Times the other morning; it gives a good insight into unpacking and the "curatorial mind."

By the time you receive this, we'll have the exhibition in house to begin the long, tedious process of placing the objects behind glass.

I wish you'd gotten to meet Marc Wilson, the gallery's Curator of Oriental Art (and the human focal point for the exhibition's mounting here). He is a most remarkable personality -- one who sets goals, then knocks down all obstacles getting to them. He's not the stereotype one might associate with museums.

We trust you'll try to get back over here soon. The story ideas relating to "Why Kansas City?", "Breadbasket Culture", "Heartland Hosts Chinese" and "How to Mount a Chinese Exhibition" remain largely unexplored.

Best wishes.

Sincerely,

Robert K. (Rob) Martin
Project Director

Parking

April 8, 1975

Mr. Myron Calkins
Public Works Department
City of Kansas City
414 E. 12th
Kansas City, Mo. 64106

Dear Mr. Calkins:

In our preparations for the Chinese Exhibition, it has been observed that the gallery's existing parking lots present two distinct challenges.

First, the yellow lines marking out individual spaces are all but completely obliterated. Re-painting of these stripes would go a long way toward motorists better positioning their cars; hopefully the effect would be the maximizing of usable space in the lots.

Secondly, there are no spaces specially designated for the handicapped. It is our recommendation that four spaces be set aside for this purpose in each of the two gallery lots (east and west of the north entrance). In the process of re-painting the stripes, a different color could be used to designate these special spaces. The spaces ought to be those closest to the gallery doors and along the sidewalks leading to the North doors.

Your consideration of these recommendations will be greatly appreciated. For your information, we plan to build a special ramp at the North doors to accommodate wheel chair visitors.

On other matters, we understand that new permanent parking lot identification signs are under consideration and that improvements on parking lot lighting are planned.

Sincerely,

Robert K. (Rob) Martin
Project Director

cc: Robert Herchert, Director of Administration
Laurence Sickman, Director, Nelson Gallery

~~As Released~~

Publicity

The Chinese Exhibition

The Exhibition of Archaeological Finds of the People's Republic of China
The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts
April 20th to June 8th, 1975

中華人民共和国出土文物展覧

For release after 7 p.m.,
Tuesday, April 8, 1975

CHINESE EXHIBITION ARRIVES IN KC

SAFELY...QUIETLY...WITHOUT TO-DO

KANSAS CITY, Mo., April 8 -- Under tight security measures, the famed Chinese Exhibition arrived here today from Washington, D.C.

Two Trans World Airlines (TWA) cargo jets touched down at Kansas City International Airport during the early afternoon, and the careful unloading of cases containing priceless artifacts began.

By early evening, they had been transported to and unloaded at the Nelson Gallery of Art-Atkins Museum of Fine Arts in south Kansas City where they will be exhibited for seven weeks beginning April 20.

(more)

Contact: Rob Martin 753-3911
The Nelson Gallery-Atkins Museum, Telephone 816-561-4000
4525 Oak Street Kansas City, Missouri 64111

CHINESE EXHIBITION ARRIVAL/2-2-2

"The Exhibition of Archaeological Finds of the People's Republic of China" -- a collection of 385 artifacts excavated in China during the last 25 years -- has been on a two-year international tour. It closed March 30 at the National Gallery of Art in Washington, D.C. Prior to its three-and-a-half month visit in the U.S. nation's capital, the exhibition had been seen in only five other world cities -- Paris, London, Vienna, Stockholm, and Toronto -- since leaving Peking in the spring of 1973.

During its transit from Dulles Airport, outside of Washington, federal air marshalls, curators of the People's Republic, and the registrar of the Nelson Gallery accompanied the exhibition aboard the two jet aircraft -- TWA flight's 8950 and 8951.

At Kansas City International, shipping cases were removed from the cargo pallets and loaded onto moving vans equipped with air-cushion suspension systems. With police escort, the trucks traveled in convoy along the 15 miles of expressway and local streets leading to the Nelson Gallery.

(more)

CHINESE EXHIBITION ARRIVAL/3-3-3

The process of unpacking the exhibition and placing the objects into display cases will begin tomorrow (April 9), a gallery spokesman said.

"It is a painstakingly-careful task," he noted, "with special procedures in effect to assure the safe handling of the objects.

In the exhibition are primitive stone tools, early pottery objects, bronze figures, textiles, gold and silver artifacts, and porcelains of many kinds. They represent 600,000 years of Chinese material culture. All were excavated under scientific conditions by archaeologists of the People's Republic.

Opened in 1933, the Nelson Gallery of Art-Atkins Museum of Fine Arts is among the 10 largest art museums in the United States. It houses outstanding collections of American, European, and Oriental art.

Mounting of the Chinese Exhibition in Kansas City is being supported by the National Endowment for the Humanities, a federally-funded agency.

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Publicity

Halls PLAZA

TWO ELEVEN NICHOLS ROAD
KANSAS CITY, MISSOURI 64112

April 9, 1975

SUE PARSONS
MERCHANDISE MANAGER
HOME FURNISHINGS DIVISION

Mr. Laurence Sickman
The Nelson Gallery-Atkins Museum
4525 Oak Street
Kansas City, MO 64111

Dear Mr. Sickman:

Halls Plaza take great pleasure in presenting to you our program during The Chinese Exhibition at the Gallery.

We wish to express to you the pride we share with Kansas City for The William Nelson Gallery-Atkins Museum of Fine Arts. This is an unforgettable moment in our lives.

Hopefully, you will be inspired to visit our store after reading the attached program.

May we say "Thank You" to you and your Staff for bringing this historical collection to Kansas City.

Sincerely,

Sue Parsons

SP/hd
attach.

With great pride we announce the return of the "Birds of Peace"

April 21 - Jun3 4 East Room

The "Birds of Peace" Mute Swans were President Nixon's gift to The People's Republic of China on his "Journey of Peace" in February of 1972.

In 1969 this fabled bird, recognized and enjoyed universally for its beauty and tranquility, was chosen as a new symbol of Peace by ornithologists and laymen in various parts of the world.

Almost two years of work were required of a skilled team of eleven to create these life-size Swans. It is the most monumental sculpture ever done in hard porcelain. It is the inspired work of the Edward Marshall Boehm Studio of Trenton, New Jersey, founded by the noted American aviculturist.

Halls Plaza is privileged to offer our visitors this rare opportunity of seeing this replica of the original. We promise that it will be one of the unforgetable moments in your life time.

Of equal significance in the East Room you will see reproductions of the gifts Mrs. Boehm took to China on her recent journey.

Mrs. Boehm will visit Kansas City during the Chinese Exhibit at which time Halls Plaza will share with her the deep appreciation and love she has for The People's Republic of China.

SPECIAL EVENTS:

MING FAI YU — SATURDAY, MAY 3 - 17 - 31 — DECORATIVE GALLERY

An accomplished Chinese artist demonstrating the art of "Brushwork." Ming's fine examples will remain permanently on display in our Gallery. We are very proud to represent this fine young lady.

MAJOR ANTIQUE SZECHWAN JEWELRY COLLECTION — APRIL 21 - MAY 3 — FOLK ART GALLERY

This collection consists of 250 pieces priced from $75.00 to $1000.00. The collection is the largest in the world and comes from the Szechwan Province.

Traditionally, this form of jewelry was given to the newborn male by his father. Collectively, the entire family contributed toward the acquisition of this piece of jewelry which is in the form of a "lock." It was then placed around the infant's neck locking and insuring him "LONG LIFE."

Each piece is handmade in silver repousse.

FUMI DESIGNS FOR HALLS PLAZA — MAY 8, 9 AND 10 — FOLK ART GALLERY

An artist with a touch of genius. The special talents of this gifted seamstress, genuine purists are applied to perpetuate the cultures preserved in centuries old designs. This is evident in her interpretation of this Chinese inspired collection with contemporary appeal. Informally modeled in our Folk Art Gallery on the above dates.

CHINESE CHEF IMPERIAL PALACE — MAY 15, 17, 22 AND 24 — HOST & HOSTESS SHOP

The Chef, Mr. Wang, Imperial Palace will demonstrate the culinary art of Chinese cuisine. The feature of his program will be the art of noodle making.

THE CHINESE
MARKET PLACE APRIL 21 - JUNE 7

This intriguing market will be located in the southeast corner of the main floor. In this unique shop you will find the crafts of China: basketware, wicker and bamboo furniture, apparel and jewelry, stoneware and porcelains, Chinese teas, candies and condiments. Momentos such as stamps, postcards, toys, kites, umbrellas, many things too numerous to mention.

During the hours of 12:00 - 3:00 you may sip on a cup of Chinese tea.

FINE JEWELRY SHOW APRIL 21 - JUNE &

The most extensive collection ever seen in the Midwest of old and new treasures from the Orient. Fine jade jewelry and carvings.

CHINESE SCROLLS
RUBBINGS & CALLIGRAPHY APRIL 21 - JUNE 7

This collection is so important in contents that it will be displayed throughout the store.

This private collection assembled in the early 1900s consists of over 100 pieces. We consider it a privilege to offer it to the public.

Material from this collection dates to the WEI DYNASTY, 221-265 AD through the Ching Dynasty, 18th Century.

Indicative of the collection is a rubbing mounted as a scroll titled "HISTORY OF WRITING" from the SUNG DYNASTY, 420-479 AD. This rubbing was taken from an ancient store of seal writing, an all over calligraphic pattern forms the composition of the rubbing (45" x 108").

This is but one singular example of this rare collection.

THE "HIGHLIGHTS" April 21 - June 7

KWAN YIN BODHISATTRA Halls Plaza Center Show Case Window

The Chinese Goddess of Mercy and Compassion
Late Ming Dynasty. Circa 1620. 80 inches tall.

This sculpture of the late Ming Dynasty distinguished by her elaborate headdress, jeweled necklace, and strings of ornaments draped over her robe is carved of wood which has been polychromed.

CUT VELVET TAPESTRY April 21 - June 7

The focal point in the center of our store will be an Imperial weaving entirely of silk cut velvet with a brocaded chrysanthemum central motif with gold braided fretwork border.

As you enter our store you will notice our doors will be framed with Chinese banners bearing eight Chinese wishes.

The interior of the store will carry a festive theme of Chinese kites down the main aisle.

OTHER POINTS OF INTEREST APRIL 21 - JUNE 7

FOLK ART GALLERY

Major collection to include SUNG MING and CHING DYNASTY porcelains. Jewelry including cloissone, ivory, CINNABAR and primitive jade. Ching Dynasty settee, carved 19th Century. Ceremonial dragon.

SILVER GALLERY

A major collection of sterling holloware by Tiffany and Company to include the CHINOISERIE collection.

DECORATIVE GALLERY

An extensive collection of rare porcelains, cloissone, ivorys, oronyes and paintings.

Mr. Dickman

The Chinese Exhibition

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For the news media, the children's groups on the 19th will be an occasion of special news interest and also an opportunity to see the exhibition.

To accommodate the various media requirements, we are requesting conformance to the following schedule:

- Kansas City STAR and other newspapers with critical deadlines: 9 a.m. - 10 a.m.
- Television and radio: 10 a.m. - 12:30 p.m.
- Newspapers and other print media with no critical deadlines: 12:30 p.m. - 3 p.m.

For television camera crews, the attached sheet provides guidelines relating to lighting. Conformance to these requirements is essential.

An advisory follows concerning April 19th evening social events of news media interest.

Access to the gallery will be via the North Doors (off of 45th Street).

Parking in the "loop" off of 45th Street will be restricted to vehicles clearly identified as representing news media organizations. News media identification cards (press credentials) should also be in hand.

Special requests and general inquiries should be directed to Rob Martin at 753-3911 or 561-4000, ext. 45.

The Nelson Gallery-Atkins Museum, Telephone 816-561-4000
4525 Oak Street Kansas City, Missouri 64111

The Chinese Exhibition

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中華人民共和国出土文物展覧

SPECIAL NEWS ADVISORY.....April 11, 1975

A pre-opening reception honoring "The Exhibition of Archaeological Finds of the People's Republic of China" will be held Saturday evening, April 19, 8 - 11 p.m. This reception by invitation only, is for the members of the Society of Fellows of the Nelson Gallery and for special guests.

Representatives of the People's Republic of China, of the U.S. Department of State, of the National Endowment for the Humanities, of the Missouri Council of the Arts and of other organizations are scheduled to attend. In all, approximately 1,000 guests are expected.

In order to accommodate news personnel wishing to cover this event, we are requesting that communications organizations submit in advance, the name(s) of their representatives. These names should be submitted in writing or provided by telephone to the Chinese Exhibition Office for receipt no later than Thursday, April 17.

Coverage will be restricted to events at the North entranceway to the Nelson Gallery-Atkins Museum and to scenes in the area of Kirkwood Hall. No photography will be permitted in the Chinese Exhibition spaces Saturday evening. (Organizations should refer to the news advisory of 4/10/75 for information relating to events earlier in the day -- on Saturday, April 19.)

Parking in the area of the gallery will be in short supply, and only those vehicles clearly identified as representing news organizations will be permitted parking in spaces provided on 45th Street. News media identification cards (press credentials) should also be in hand.

Contact: Rob Martin or Beverly Rosenberg - 753-3911 or the number below

The Nelson Gallery-Atkins Museum, Telephone 816-561-4000
4525 Oak Street Kansas City, Missouri 64111

SPECIAL ADVISORY TO NEWS PHOTOGRAPHERS (MOPIX & STILL).....

The following guidelines relate to film coverage of the "Exhibition of Archaeological Finds of the People's Republic of China" at the Nelson Gallery-Atkins Museum, Kansas City, Mo.

Light and Heat: Because all of the objects will be behind heavy sheets of transparent material, humidity and temperature within the cases are of special concern. All lights which give off heat will be equipped with heat filters. No light will be placed closer than twelve (12) feet from any case when aimed directly at that case for illumination. Because light, as well as heat, may be damaging to the artifacts, lights focused on any case must be kept to an absolute minimum of time (no longer than 10 minutes).

Power: The gallery is equipped to supply either 15 amps or 20 amps from sockets in particular areas of the exhibition. Before plugging into power outlets, consult the electrician who will be on hand to assist. Stations should bring extra-long, heavy-duty, extension cords, and if possible, independent sources of power.

Exhibition Lighting: The following range of values apply to light meter settings at ASA 100:

° CASES	INCIDENT LIGHT (light falling directly on the objects)	REFLECTIVE LIGHT (reflecting through the case from the object)
Exposure Value (EV)	6.0 - 11.2	7.9 - 13.0
Foot Candles (FC)	14.8 - 460.0	60.0 - 1,860.0

° ROOMS	AMBIENT LIGHT
Exposure Value (EV)	-2.0 - 7.5 (minus)
Foot Candles (FC)	0.06 - 45.0

Other Guidelines: Camera dollys will not be permitted in the exhibition because of possible damage to carpet and display cases.

For further information, contact:

Rob Martin
Chinese Exhibition Office
Nelson Gallery-Atkins Museum
4525 Oak St., Kansas City, Mo. 64111
816-753-3911 or 816-561-4000 ext. 45

10th April, 1975

John S. Altman, Esq.,
Pentacle Productions, Inc.,
1408 West 50th Terrace,
Kansas City, Missouri 64112

Dear Mr. Altman,

This is only a brief note as we are in the process of installing the exhibition.

As I am sure you are aware, any project for a film depends entirely on the consent of the Liaison Mission of the People's Republic of China.

I have heard from them that they are authorizing a film to be made by Dr. Shirley Sun under their direction, which I assume means that the film would be their own. Whether this will preclude the possibility of other films being made I do not know, but it certainly may have that interpretation.

Yours in haste,

Laurence Sickman
Director

LS:jf

COPY

Pentacle
productions, inc.

April 6, 1975

Mr. Laurence Sickman
William Rockhill Nelson Gallery of Art -
Atkins Museum of Fine Art
45th and Oak Streets
Kansas City, Missouri 64110

Dear Mr. Sickman:

As you know, the Friends of Art has appropriated funds to me and my colleagues to produce a film documentary record of the Chinese Exhibition. Mr. Marc Wilson has discussed with Ms. Joan Dillon the possibility of his participation in the scholarship of scripting such a film (after the exhibition has departed from the Gallery).

This funding apparatus would provide substantial revenues for the Nelson Gallery in addition to the very extensive publicity which would be of incalculable value to your fine institution.

Our major problem, of course, is lack of permission from the Chinese government. We have twice written Mr. Hsieh Chi-mei at the behest of Mr. Rob Martin, but we have received no reply to date. We have explained to them the non-profit status of the Friends of Art and their and our willingness to cooperate with the Chinese government on participation in distributional considerations as well as in the scripting of a scholarly, historically oriented film. We have emphasized that we wish no profits for ourselves.

We realize that, as you originally told me, the chances of receiving permission from the Chinese are slim, at best. Nevertheless, we would very much like to add our voice to that of the Friends of Art in asking you to intercede with the Chinese on behalf of this project.

If such a film could be produced, it would be a real coup for the Nelson Gallery and for Kansas City as a whole. We believe that you are the only man who can bring such an event to pass. Thank you for your time and consideration, and have a magnificent opening!

Sincerely,

John S. Altman

John S. Altman

1408 WEST 50th TERRACE • KANSAS CITY, MISSOURI 64112 • TELEPHONE: 816-931-2119

The Chinese Exhibition

The Exhibition of Archaeological Finds of the People's Republic of China
The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts
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- Newspapers and other print media with no critical deadlines: 12:30 - 3 p.m.

For television camera crews, the attached sheet provides guidelines relating to lighting. Conformance to these requirements is essential.

An advisory follows concerning April 19th evening social events of news media interest.

Access to the gallery will be via the North Doors (off of 45th Street).

Parking in the "loop" off of 45th Street will be restricted to vehicles clearly identified as representing news media organizations. News media identification cards (press credentials) should also be in hand.

Special requests and general inquiries should be directed to Rob Martin at 753-3911 or 561-4000, ext. 45.

The Nelson Gallery-Atkins Museum, Telephone 816-561-4000
4525 Oak Street Kansas City, Missouri 64111

SPECIAL ADVISORY TO TELEVISION NEWS ORGANIZATIONS.....

Precautions relating to film coverage of the "Exhibition of Archaeological Finds of the People's Republic of China" must be observed.

Light and Heat: Because all of the objects will be behind heavy sheets of transparent material, humidity and temperature within the cases are of special concern. All lights which give off heat will be equipped with heat filters. No light will be placed closer than twelve (12) feet from any case when aimed directly at that case for illumination. Because light, as well as heat, may be damaging to the artifacts, lights focused on any case must be kept to an absolute minimum of time (no longer than 10 minutes).

Power: The gallery is equipped to supply either 15 amps or 20 amps from sockets in particular areas of the exhibition. Before plugging into power outlets, consult the electrician who will be on hand to assist. Stations should bring extra long heavy-duty, extension cords, and if possible, independent sources of power.

Exhibition Lighting: The range of lighting on the objects in the exhibition is from 10- to 50-foot candles. Surrounding lighting (overall) measures approximately five-foot candles.

Other Guidelines: Camera dollys will not be permitted in the exhibition because of possible damage to carpet and display cases.

For further information, contact:

Rob Martin
Chinese Exhibition Office
Nelson Gallery-Atkins Museum
4525 Oak St.
Kansas City, Mo. 64111
816-753-3911 or 816-561-4000, Ext. 45

The Chinese Exhibition

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中華人民共和国出土文物展覧

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Representatives of the People's Republic of China, of the U.S. Department of State and of the National Endowment for the Humanities, of the Missouri Council of the Arts and of other organizations are scheduled to attend. In all, approximately 1,000 guests are expected.

In order to accommodate news personnel wishing to cover this event, we are requesting that communications organizations submit in advance, the name(s) of their representatives. These names should be submitted in writing or provided by telephone to the Chinese Exhibition Office for receipt no later than Thursday, April 17.

Coverage will be restricted to events at the North entranceway to the Nelson Gallery-Atkins Museum and to scenes in the area of Kirkwood Hall. No photography will be permitted in the Chinese Exhibition spaces Saturday evening. (Organizations should refer to the news advisory of 4/10/75 for information relating to events earlier in the day -- on Saturday, April 19.)

Parking in the area of the gallery will be in short supply, and only those vehicles clearly identified as representing news organizations will be permitted parking in the loop off of 45th Street. News media identification cards (press credentials) should also be in hand.

Contact: Rob Martin or Beverly Rosenberg - 753-3911 or the number below.

The Nelson Gallery-Atkins Museum, Telephone 816-561-4000
4525 Oak Street Kansas City, Missouri 64111

Title - Publicity

THE CHINESE EXHIBITION

KNOWN NEWS MEDIA COVERAGE

(The following list represents known newspaper articles, radio and television reports, and other news media coverage of the Chinese Exhibition. It is not intended to present a complete list but rather significant items reported in primary media plus a cross-section of secondary media-reports.)

NEWSPAPER COLOR SUPPLEMENTS

- Denver Post EMPIRE Magazine 3/23/75
- Lincoln (Neb.) FOCUS Magazine 3/30/75
- Kansas City STAR Magazine 4/13/75
- Minneapolis Tribune PICTURE Magazine 4/13/75

NEWSPAPER ARTICLES/PHOTOGRAPHS

Kansas City Times:

- "Intricate Safeguards Ready for Chinese Art Show" - front page/jump illustrated article on "unpacking the exhibition." 4/3/75. 78 column inches.
- "Buses for Chinese Show" - 2-column story. 4/4/75
- "Chinese Arrivals/Chinese Artifacts Arrive for Display" - three-front page photos and inside story. 4/9/75. 49 column inches.
- "Coming Soon" - Three-column photo/caption of giant sign going up outside gallery - 4/17/75 - 15 column inches.
- "Chinese Exhibition Adds San Francisco Showing" - 4/17/75
- "Friends of Art to View Finds" - 4/18/75
- "Gala Reception Tonight to Open Chinese Exhibition" - front page/jump article and illustrations - 4/19/75 - 115 column inches.
- "Chinese Exhibition Lures 6,000 to Gallery Opener" - front page four-column photo and jump article, plus six inside photos. 4/21/75. 180 column inches.

(more)

MF Fidma

° The Great Chinese Exhibition at the Nelson" - Lead editorial (copy enclosed). 4/22/75

Kansas City Star:

° "Chinese Exhibit Lures Crowds, Headed for Kansas City". by Henry Clay Gold (of the Star Washington Bureau). 3/30/75

° Captioned photo (three column inches X 9"), "Mini-Page" (weekly children's supplement). 4/5/75. Gallery art classes making facsimiles of Chinese artifacts.

° "People" Section -- 4/6/75

-- "Chinese Exhibition Social Organizer Knows Her Art"

-- "Preparation Work a Team Effort"

-- "She Has Lifelong Love for China"

In all, 225-plus column inches. With photographs.

° "How Great Wealth and Art Should Become Public" (Scanning the Arts) - by Henry C. Haskell. 4/6/75

° Two captioned photographs (totalling 27 column inches), "Mini-Page" (weekly children's supplement). 4/12/75. "Flying Horse" views.

° "Special Find" - five-column, front-page photo/caption. 4/19/75

° "Diplomats on Hand As Exhibit Opens" -- Five-column, color photo (plus second black-and-white photo) and lead story. 4/20/75. 83 column inches.

° "First Encounter" - Four captioned photos. 4/20/75. 40 column inches.

° "Chinese Exhibition a 'Walk Through History'". 4/20/75. 36 column inches.

° "Shuttle Bus to Gallery Advised". Article/map. 4/20/75. 25 column inches.

° "Why China Is So Eager to Unearth Its Ancient Art" -- by Julian Shuman. 4/20/75. 36 column inches.

(more)

Kansas City Star:

° "Exhibit Reaction 'Positive'" - 4/27/75. 12 column inches.

° "At Last, the Chinese Show" - by Don Hoffman. 4/27/75. 57 column inches.

° "Gala Events and VIPs Surround Exhibition" - by Elsye Allison. 4/27/75. With many social photos, including three-column shot of the Don Halls, the George Hammonds, and Mrs. Henkel. 180 Column inches.

OTHER NEWSPAPER ITEMS

° Kansas City Star and Times -- daily spotlight on the Exhibition highlighted by photo or artwork of an artifact and captioned with data about the exhibition. Running daily in both newspapers - April 21 - June 8. Examples attached.

° Various promotional items relating to the KC Star Magazine (Chinese Supplement). Examples attached.

° Various advertisements related to the exhibition. Examples attached.

° Out-of-town newspapers (examples attached).

MISCELLANEOUS PRINT MEDIA

° Samples attached, including Southwestern Bell Telephone mailer which reached 1.5 million households, and TV GUIDE listing for Channel 5 (KCMO-TV, Kansas City) special.

WIRE SERVICES

° Associated Press carried at least three stories relating to the arrival of the exhibition (4/8) and opening (4/20).

° AP sent color photo of pre-opening event to New York.

° United Press International carried three stories relating to the arrival of the exhibition and opening.

RADIO AND TELEVISION

° Various news reports and public service spots relating to pre-opening activities, formal receptions (April 19-20) and public opening on KCMO-TV, WDAF-TV, and KMBC-TV, Kansas City.

(more)

RADIO AND TELEVISION

° KCMO-TV (Ch. 5), "Close-Up" (Special) on "Treasures of China", 30 minutes, 8:00 p.m., Saturday, April 19.

° KMBC-TV (Ch. 9), 3-minute live interview (part of 6 o'clock report). 4/14/75

° KCMO-TV (Ch. 5), 4-minute live interview on "Noon Edition". 4/22/75

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Publicity

April 11, 1975

Mr. Jenk Jones, Jr.
Executive Editor
Tulsa Tribune
Tulsa, Oklahoma 74102

Dear Mr. Jones:

It was a pleasure talking with you, and we very much appreciate your interest in the Chinese Exhibition.

Enclosed are a number of materials relating to the exhibition, including information relating to events on Saturday, April 19.

We understand that you will be traveling through Kansas City that day and will plan to visit with us around noon. Please present some identification to the guards at the North Doors (Main Entrance) off of 45th Street.

We look forward to seeing you.

Sincerely,

Robert K. (Rob) Martin
Project Director

M. Seckman

The Chinese Exhibition

The Exhibition of Archaeological Finds of the People's Republic of China
The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts
April 20th to June 8th, 1975

中華人民共和国出土文物展覧

FOR IMMEDIATE RELEASE

CHINESE LIAISON, U.S. OFFICIALS TO VISIT KANSAS CITY APRIL 19TH FOR PREVIEW OF FAMED EXHIBITION

KANSAS CITY, Mo. -- Chinese and American diplomatic officials from Washington, D.C. are scheduled to visit here April 19 for a pre-opening reception honoring the "Exhibition of Archaeological Finds of the People's Republic of China."

The reception, from 8 - 11 p.m., will be held at the Nelson Gallery of Art-Atkins Museum of Fine Arts where the famed exhibition is scheduled to open to the public Sunday, April 20. The reception will be hosted by the Society of Fellows of the Nelson Gallery.

Representatives of the Liaison Office of the People's Republic of China, officials of the U.S. Department of State, and directors of the National Endowment for the Humanities -- all from Washington, D.C. -- have accepted invitations to attend the formal event.

Among the guests will be twelve representatives of the People's Republic, including five members of the Working Group for the Chinese Exhibition: the five arrived last week in Kansas City with the exhibition.

(more)

Ambassador Han Hsu, deputy chief of the Liaison Office, is scheduled to lead the Chinese representation.

While formal diplomatic relations have not been established between the People's Republic of China and the United States, the PRC Liaison Office in Washington oversees trade and cultural exchanges between the countries.

The U.S. State Department will be represented by two deputy assistant secretaries (for Educational and Cultural Affairs and for East Asian and Pacific Affairs, respectively).

The National Endowment for the Humanities (NEH) -- a federal agency concerned with cultural and educational programs -- will send its chairman, director and deputy director of public programs, and other officials. NEH is the principal funding agent for the visit of the Chinese Exhibition to Kansas City.

Other notable organizations to be represented at the preview include the National Gallery of Art, Washington, D.C., the Missouri Council on the Arts, and the Missouri, Kansas, and Oklahoma State Committees for the Humanities.

The University Presidents of the William Rockhill Nelson Trust are expected to attend, and Missouri Governor and Mrs. Christopher Bond have accepted invitations.

While approximately 1,000 persons are expected to begin arriving at 8 p.m., the preview will be officially launched with arrival of the honored guests at approximately 8:45 p.m. by means of limousines and two British-type double-decker buses.

(more)

THE CHINESE EXHIBITION

PRE-OPENING RECEPTION (4/19/75)

ACCEPTANCES AS OF WEDNESDAY, APRIL 15

LIAISON OFFICE OF THE PEOPLE'S REPUBLIC OF CHINA, WASHINGTON, D.C.

Ambassador Han Hsu - Deputy Chief

Mr. Hsieh Ch'i-mei - Counselor

Mr. Chi Chao-chu - Counselor

Mr. Ch'a P'ei-hsin

Mr. Yang Yu-yung

WORKING GROUP OF THE EXHIBITION OF ARCHAEOLOGICAL FINDS OF THE PEOPLE'S REPUBLIC OF CHINA (Assigned to the exhibition in Kansas City)

Mr. Mai Ying-hao - Head of the Working Group

Mr. Keng Pao-chang - Member of the Working Group

Mr. Wang Nan-fang - Member of the Working Group

Mr. Wu Chung-lun - Member of the Working Group

Mr. Li Tsien-chung - Member of the Working Group

OTHER CHINESE REPRESENTATIVES

Mr. Wang Hai-wen

Mr. Yü Peng-chen

U.S. DEPARTMENT OF STATE, WASHINGTON, D.C.

Mr. William K. Hitchcock - Deputy Assistant Secretary of State for Educational and Cultural Affairs (representing Secretary of State Henry Kissinger)

Mr. William H. Gleysteen - Deputy Assistant Secretary of State for East Asian and Pacific Affairs

Mr. William Cunningham - Director of the Office of Youth Studies and Special Programs (and Mrs. Cunningham)

Mr. Murray Zinoman - China Program Officer, Office of East Asian and Pacific Programs

(more)

NATIONAL ENDOWMENT FOR THE HUMANITIES, WASHINGTON, D.C.

Dr. Ronald Berman - Chairman

Mr. John Barcroft - Director of Public Programs

Dr. Alex B. Lacy - Deputy Director of Public Programs

NATIONAL GALLERY OF ART, WASHINGTON, D.C.

Dr. Franklin Murphy - Trustee (and Mrs. Murphy)

Mr. Victor Covey - Conservator

UNIVERSITY PRESIDENTS OF THE WILLIAM ROCKHILL NELSON TRUST

Dr. Archie Dykes - Kansas University, Lawrence, Ks. (and Mrs. Dykes)

Dr. C. Brice Ratchford - University of Missouri, Columbia, Mo. (and Mrs. Ratchford)

MISSOURI STATE OFFICIALS

Governor Christopher Bond (and Mrs. Bond)

Richard Bolling - U.S. Representative, 5th District, Missouri

OTHERS

Mr. Rene Yvon d'Argence - Director of the Avery Brundage Collection, San Francisco

Mr. Charles Buckley - Director, St. Louis, (Mo.) Art Museum

Mr. Gudmund Vigtel - Director, High Museum, Atlanta

State Representatives of the Missouri, Kansas, and Oklahoma State Committees for the Humanities

Board Members of the Missouri Council on the Arts.

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Upon entering the gallery via the North Doors, the official party will proceed directly into the exhibition spaces.

(News media coverage will be confined to the area of the North Doors and Kirkwood Hall. No photography will be permitted in the exhibition.)

A list of acceptances (as of 4/15) is attached.

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Publicity

The Chinese Exhibition

The Exhibition of Archaeological Finds of the People's Republic of China
The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts
April 20th to June 8th, 1975

中華人民共和國出土文物展覽

April 14, 1975

Mr. Darrel de Chaby
National Endowment for the Humanities
806 15th Street N.W.
Washington, D.C., 20506

Dear Mr. de Chaby:

It was a pleasure talking with you this week. Enclosed are the printed materials which we discussed. Wherever appropriate in both printed materials and in other situations, we have included proper references to NEH.

During your visit here the end of next week we will have time to discuss more in detail our overall planning for the exhibition as it relates to public information.

We look forward to receiving the NEH background material and news release for inclusion in our information kit.

Sincerely,

Rob Martin

Robert K. (Rob) Martin
Project Director

The Nelson Gallery-Atkins Museum, Telephone 816-561-4000
4525 Oak Street Kansas City, Missouri 64111

FOR YOUR INFORMATION

David H. Goldstein

JEWISH COMMUNITY RELATIONS BUREAU
of the
Jewish Federation and Council of Greater Kansas City
25 East 12th Street
KANSAS CITY, MO. 64106

Public Relations

the jewish community relations bureau

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JCRB

JCRB STATEMENT ON CHINESE EXHIBITION

The Executive Committee of the Kansas City Jewish Community Relations Bureau has noted the article published in the April 11th issue of the Kansas City Jewish Chronicle concerning the Chinese Exhibition which will open April 20th at the Nelson Gallery of Art.

We believe the Chronicle performed a public service by informing the Jewish community of the fact that newsmen from Israel, South Africa, South Korea and Taiwan were barred from the scheduled press preview of this exhibit. We were gratified that the U.S. State Department and the National Gallery of Art responded appropriately; would not cooperate with this act of discrimination and therefore cancelled the press preview.

In a conversation held several months ago with Dr. Laurence Sickman, Director of the Nelson Gallery, Dr. Sickman pledged to JCRB officials that he would inform the JCRB in advance of any problems that may develop during the course of this exhibit. If there is even the slightest hint of a problem, the JCRB is prepared to take appropriate and vigorous action to assure that no Israeli or Jewish person suffers discrimination.

The Executive Committee of the JCRB is concerned however, that the Chronicle article may be misinterpreted. It should be understood that the Israeli government, the national member agencies of the National Jewish Community Relations Advisory Council (e.g., ADL, AJ Committee, AJ Congress) and the Kansas City JCRB all are opposed to the technique of international boycott. As we oppose the Arab boycott of U.S. firms doing business with Israel, we oppose any suggestion of boycott in regard to the Chinese exhibit.

The JCRB deplores the attitude of the government of the Peoples Republic of China toward the State of Israel. Non-

attendance at the exhibit will not change that attitude. Nor does attendance at the exhibit mean support of Chinese policies, any more than the fact of the exhibit being shown in the United States means U.S. support of the Chinese form of government.

As the Chronicle article indicated,

> "No hint of ethnic or political discrimination during the Kansas City showing itself has developed."

As long as this remains true we believe Jewish individuals and groups can determine for themselves whether they wish to attend this unique non-political, archeological exhibition.

April 14, 1975

/ld

THE KANSAS CITY JEWISH CHRONICLE

KANSAS CITY, MO., FRIDAY, APRIL 11, 1975

Anti-Israel Bias Taints Chinese Exhibition Opening Here Soon

By MILTON FIRESTONE
Jewish Chronicle Editor

The Chinese Exhibition, which will open at the Nelson Gallery of Art on April 20, will do so under a cloud which has developed on Jewish community participation in the fabulous and unprecedented exhibit of archaeological finds.

At least three organized tours that were planned by Jewish groups here have been cancelled in recent weeks. A proposed 3-day excursion trip to Kansas City by the Jewish Community Centers Association of St. Louis was scrapped after letters criticizing the Jewish-sponsored trip were published in the St. Louis Post-Dispatch and the St. Louis Jewish Light.

The furore stems from a discriminatory press preview ordered by the People's Republic of China — owner of the exhibit — during the recently-completed showing at the National Gallery of Art in Washington, D.C. The Chinese demanded that newsmen from Israel, South Africa, South Korea and Taiwan be barred from the showing. After consultation with the State Department, the National Gallery cancelled the preview, rather than allow the prejudices of the Peking government to prevail.

After the preview had been called off, an opening banquet was held, attended by Mrs. Gerald Ford among others. Many newsmen, however, angered at the exclusionary basis that had been attempted, refused to attend the banquet in protest. Among those refusing to attend the banquet were columnist James Reston and Clifton Daniel, chief of the New York Times bureau in Washington, and Mrs. Katherine Graham, publisher of the Washington Post.

Few Kansas Citians are aware of the unfortunate incident which marred the Washington showing, as it received little or no publicity in the daily press here. There was widespread coverage in Washington and New York and elsewhere, however.

Columnist William F. Buckley, Jr., devoted an entire column to the discriminatory preview and the consequences, stating that "the Chinese used it as an occasion for humiliating the Jews" and others who have been allies of the United States.

A lengthy article was printed recently in the New Republic about the "politics and art" which developed during the Washington showing of the Chinese Exhibition. The New Republic said that "some Americans were so eager to get the show that they exhibited little backbone when the Chinese became as intransigent as they had with rivals at home."

An editorial in the New York Times said that the Chinese government "placed an unacceptable political interpretation on accreditation of news media." The Times termed it "an attempt to use press accreditation as an ideological weapon."

No hint of ethnic or political discrimination during the Kansas City showing itself has developed, and officials here are trying to live down the unpleasantness which developed in Washington. Nelson Art Gallery Director Laurence Sickman told the Jewish Chronicle: "The whole thing in Washington, D.C., was most unfortunate . . . but that's not my affair. We don't anticipate anything of that sort happening here. It has been a great concern of mine." Sickman said, however, that he was unable to give any assurances that the Nelson Gallery would not permit any discrimination if it should be demanded here by the Chinese, as it was in Washington.

Some of the expenses of mounting and handling the Chinese Exhibition are covered by two grants from the National Endowment for the Humanities, totaling $397,401.

Rob Martin, project director of the Chinese Exhibition and responsible for its public relations, told the Chronicle "anything disruptive of bridge-building is a problem, for the Chinese have a tremendous sensitivity." Martin made it clear that the Chinese government had full control over the exhibition and the terms of its showing, and said he could not be certain that no anti-Israel or other discrimination would develop here. He said the Washington incident "was a diplomatic situation; it was not just out-and-out discrimination."

Although there was no overtly anti-Semitic or anti-Jewish aspect directly involved in the Washington exclusionary preview, many members of the Jewish community here and elsewhere have expressed their distaste for the incident, and have referred to the underlying bias that seems evident. Some have said that Jewish identification with Israel and solidarity with that country require non-participation in the Chinese Exhibition, at least by organized Jewish groups. Others have likened the Chinese malice to the Arab boycott and the Soviet Union's restrictions on its Jewish citizens.

When the trip from St. Louis was cancelled, William Kahn, executive vice-president of the Jewish Community Centers Association of St. Louis, said in a front page article in the Missouri Jewish Post and Opinion: "It was an unfortunate thing that this trip to Kansas City was planned." He said that his staff members had not been aware of the discrimination which had been invoked at the preview show in Washington. "If we had known about it, we wouldn't have allowed them to plan the trip," he said.

Kahn said he was grateful for the letters written to the St. Louis newspapers, which alerted him to the problem. "When any group practices discrimination, we shouldn't be planning a trip to their exhibit. I wouldn't necessarily mount an all-out campaign telling people not to go, but I certainly wouldn't want to sponsor a visit to see it either."

Kahn later told the Jewish Chronicle that he feels it to be "obscene" for any Jewish group to sponsor a trip to the Chinese exhibition, in view of the discrimination and in view of the isolated situation faced by the State of Israel today.

Leaders of the Jewish community in Washington, D.C., have expressed the belief that the cancellation agreed upon by the National Gallery of Art and the State Department was a victory for freedom of the press and the democratic principles involved.

Thursday
4/17

Larry -

Meredith P and
I need to discuss
this with you. It's
prompted an inquiry
from the K. C. Star.

- Ron

3-11-75

Please call

David Goldstein

Jewish Community

Relations Bureau

421 5808

Kansas City Jewish Chronicle
P. O. BOX 8709
KANSAS CITY, MISSOURI 64114

From the Desk of Milton Firestone:

Dear Mr. Sickman,

This is the front page of last Friday's edition of the Missouri Jewish Post and Opinion, a weekly Jewish newspaper published in St. Louis.

I have been trying to reach you by phone to discuss the matter.

Cordially,

Milton Firestone,
Editor,

• 25 PER COPY • PUBLISHED WEEKLY • $12.5[illegible]

THE Missouri Jewish and Opinion

"If You Let The People Know, They Can Act Intelligently"

SHALOM . . . TODAY IS FRIDAY, MARCH 28, 1975 8235 Olive Blvd. St. - 993-2842 VOLUME XLII NO. 27

Cut Publicity

C 30 M Jul 77 L

64131 216
Milton Fixestone
711 E 80th St
Kansas City Mo 64131

Seminary To Honor Rabbi Benson Skoff

Rabbi Benson Skoff, spiritual leader of Brith Sholom Kneseth Israel in Richmond Heights, will be honored by The Jewish Theological Seminary of America at a convocation April 20 at Grossingers, N.Y.

The degree of Doctor of Divinity, honoris causa, will be conferred upon Rabbi Skoff at the special academic convocation which will open the 75th anniversary convention of the Rabbinical Assembly, international association of Conservative rabbis.

In a letter informing Rabbi Skoff that he had been selected by the faculty and board of directors as one of those to receive an honorary degree on this occasion, Dr. Gerson D. Cohen, Seminary chancellor noted that the degree was being conferred "in recognition of a career which has brought honor upon the Rabbinical Assembly, the Seminary and the Conservative Movement."

Ordained by the Seminary almost 27 years ago, Rabbi Skoff has served as spiritual leader of Brith Sholom Kneseth

(Continued on Next Page)

Rabbi's Passover Message

The following Passover message was made by Rabbi Jeffrey B. Stiffman, President of the St. Louis Rabbinical Association:

Passover, the Festival of Freedom, is being celebrated by Jews throughout the world beginning with the festive Seder meal on Wednesday evening, March 26. This Festival commemorates the liberation of the Hebrew slaves from the oppression of ancient Egypt. The Seder meal contains the symbols of this freedom and the remembrance of the bondage of our ancestors. It is in fulfillment of the commandments that each Jew should consider him or herself as if they were personally liberated from Egypt.

Passover this year has a special poignancy for the Jews of America. While rejoicing in the freedom that is ours, we look with trepidation at the acts of aggression against our brethren in the State of Israel. In addition, fellow Jews live in oppression in iron curtain countries and in some Arab nations.

As we gather in our synagogues and homes to pray for freedom, we also unite with brethren of all religions in praying for freedom for all who are enslaved.

The close of the Seder meal, "next year in Jerusalem" expresses the hope for a messianic age of peace and brotherhood for all mankind. It is the fervent prayer of the members of the St. Louis Rabbinical Association that this Festival may help to further these ideals in our community and world.

Chinese Art Show

JCCA Cancels Excursion After Discrimination Shown

By KATHIE SUTIN

The Jewish Community Centers Association has cancelled plans for an excursion to a Chinese Art Show in Kansas City following criticism of the trip because of treatment which was to be given to Israeli journalists at a Washington, D.C., preview which never came off.

The preview showing was cancelled on the advice of the State Department because critics and newspapermen with Korean, Israeli or Taiwanese credentials were to be denied admittance to the show.

William Kahn, Executive Vice President of the JCCA, told the Missouri Jewish Post and Opinion that the JCCA cancelled its proposed bus trip to the Nelson Gallery of Art in Kansas City as soon as it learned of the circumstances surrounding the preview cancellation.

"IT WAS an unfortunate thing that this trip was planned," he said. "It's unfortunate that our people did not pick up on it."

Kahn added that the staff members who were planning the JCCA-sponsored excursion were not aware of the discrimination which was to be practiced at the preview show. "If we had known about it, we wouldn't have allowed them to plan the trip," he said.

The proposed trip was brought to public attention after a letter from Ms. Sylvia Frankel criticizing the JCCA for sponsoring such a trip was published in the St. Louis Post-Dispatch.

In the letter, Ms. Frankel said that she was "shocked" that the JCCA was sponsoring the trip.

"IF PERSONS like Clifton Daniel and James Reston showed the way Americans feel about discrimination, the rest of the American people can follow, especially those who are of the ethnic groups discriminated against," she said in her letter.

Kahn said he gives Ms. Frankel credit for bringing the matter to the attention of the JCCA staff. "We are grateful to her," he said. "She did a real service.

"When any group practices discrimination, we shouldn't be planning a trip to their exhibit," he added. "I wouldn't necessarily mount an all-out campaign telling people not to go, but I certainly wouldn't want to sponsor a visit to see it either."

Kahn noted that although Ms.

(Continued on Next Page)

Zionist Group Will Mark Warsaw Ghetto Uprising

The April 13 meeting of the Labor Zionist Alliance will be dedicated to the Warsaw Ghetto Uprising. The meeting will be held at 8 p.m. at the Heman Park Community Center, Pennsylvania and Vernon Avenues.

The meeting will commemorate the 32nd anniversary of the uprising. Rabbi Alvan D. Rubin of Temple Israel will be the guest speaker.

Cantor Samuel Heber of Chesed Shel Emeth Synagogue will chant the "El Molarachamim" and sing appropriate songs created during the holocaust.

Mrs. Jeanette Rosengarten will read short essays in Yiddish which were written during the holocaust. Six candles will be lit in the traditional memorializing of the six million.

Nusach Hari-B'nai Will Open West Country Branch April 12

Congregation Nusach Hari-B'nai Zion will open a branch synagogue at 832 Woodsmill Road (a half mile south of Olive) with Sabbath services Saturday morning, April 12.

Rabbi Ted Louis, a graduate of the St. Louis Rabbinical College, will conduct services at the synagogue's west location. He received a degree in rabbinics from the local rabbinical college under the tutelage of Rabbi Shifrin. He is currently completing a Master of Arts degree in counseling-psychology at St. Louis University.

Rabbi Louis was recently married to the former Terry Moss. They live in University City. He and his wife will be spending shobbas at the branch synagogue.

Rabbi Louis taught last semester in the Jewish community school. He has attended the Yeshiva Gedola of St. Louis for three years of high school and four years at the rabbinical college. He studied in the Telshe Yeshiva in Chicago as well as the Arie Crown Hebrew day school in Chicago. He was born in Chicago, moved to Milwaukee and returned to Chicago for intensive Jewish training.

Nusach Hari-Bnai Zion has a number of families living in the area of its western branch and invites Jewish families who are unaffiliated to attend Sabbath services.

Rabbi Louis will read the Torah and serve as educational leader for Sabbath services. According to Rabbi Aaron Borow, "we hope to involve all the members of the family in our west branch. Young people will be given the opportunity to daven and everyone will be encouraged to pray with understanding. Consequently, Rabbi Louis will speak and lead discussions on the siddur, the Bible, the origin of Jewish law and traditions."

Hy Feder, synagogue president, has appointed Sidney Silverman as synagogue chairman of the West Branch. Co-chairman is Robert Perlman. Members of the committee include Carl Mirowitz, immediate past president of the synagogue; Ronald Makovsky, Adolph Gelb and Aaron Cohen.

The synagogue presently conducts two Sunday school classes for children in kindergarten through second grade at 832 Woodsmill Road on Sundays from 9:30 a.m. until noon.

For further information call the synagogue office at 991-2100.

Israel Expo '75 Acquires Dead Sea Scrolls Replica

A replica of The Dead Sea Scrolls has been brought to the United States from Jerusalem by representatives of Israel Expo '75, Alfred Fleischman and Milton Movitz. The Scrolls were presented to Fleischman and Movitz in ceremonies conducted recently at the Shrine of the Book, where the original Scrolls are housed.

Three other replicas exist in other parts of the world — the original replica housed at the Shrine of the Book, one in the Vatican, and one in Japan.

Included is a copy of the book of Isaiah, thought to have been written in the eighth century. Isaiah is a major prophet in the Judaic and Christian religions. The book is especially important to the Christian world because of passages interpreted to prophecy the coming of Jesus.

The first of many discoveries of the ancient scrolls, shown by radioactive tests to have been written between 200 B.C. and 70 A.D., was made in 1947 by a Bedouin shepherd boy in a cave along the northwest coast of the Dead Sea. The leather and papyrus documents include nearly all the Old Testament and other ancient writings. The Scrolls are the oldest known Bible manuscripts and were written before and during the time of Jesus. They are regarded as a most important documentary discovery by Biblical scholars and archaeologists.

The Scrolls, which will not be available for viewing until Israel Expo '75, May 4-11, will remain permanently in St. Louis at a site to be determined.

Israel Expo '75 will be an eight-day educational and cultural exposition sponsored by the Jewish Federation and the JCCA in cooperation with other St. Louis Jewish organizations.

Held on the grounds of the JCCA, 11001 Schuetz Road at Lindbergh, south of Page in West St. Louis County, Expo will offer a panorama of contemporary and traditional life in Israel and will recreate much of what is Israel today.

Top Israeli entertainers, authentic foods and wares, lectures on the Mideast, and prized collections of Israeli art will be featured. Between 75,000 and 100,000 people are expected to attend.



Basketball Ballet

Members of the Israeli National Basketball team and the St. Louis Billikens took on the form of ballet dancers in mid-air for a moment during their recent match at the St. Louis Jewish Community Centers Association. The Israelis won the game with a 95-91 score, but it was nip-and-tuck at least during the first half which ended with the Israelis out in front 48-47. More than 1100 persons attended the game, one of a series the Israelis are playing on their U.S. tour.

ST. LOUIS SCENE

Nadah Women's Organization, supporters of Cleft Palate and Oral Cancer Rehabilitation, headed by Dr. Woodrow O'Brien, will have a regular meeting at the Town and Country Mall, Woodson at Page Avenue, on Tuesday, April 1. The meeting will commence at 11:30 a.m. and will be followed by a social hour.

Mrs. Sylvia Covitz, president, will preside.

'Sorrow And Pity'

The 1972 Best Documentary Film, "The Sorrow And The Pity" will be shown by the B'nai B'rith Hillel Foundation in honor of Holocaust Remembrance Day. The film is a story of collaboration and resistance of those who lived during the catastrophic period of the German occupation.

"The Sorrow And The Pity" will be shown in the Ida E. Rosenblatt auditorium of the B'nai B'rith Hillel Foundation, 6300 Forsyth. Part I will be shown at 8:30 p.m. on Saturday evening, April 5 and again at

(Continued on Page 15)

Chinese Art Show

(Continued from Preceding Pg.)

Frankel's letter was the only criticism the JCCA had received about the proposed trip, several persons had complained about the cancellation almost as soon as it was announced.

"SURE, THERE are people who would not agree with our decision to cancel the trip," he said. "They say, 'Sure, the Israelis were barred, but so what? This is an art show. What does that have to do with anything else?'

"Some people haven't made it part of their lifestyle to make these kinds of decisions (whether or not to in effect give approval or support to discriminatory practices). Some people have resolved this in their minds. Others haven't," he said.

"We live in a period of time when that which is expedient is what is done," he said, adding that Ms. Frankel's letter "shows the plus factor of people expressing themselves."

"There should be more of this in our world," he said.

Seminary To Honor

(Continued from Preceding Pg.)

Israel since 1959. He is a graduate of the University of Pennsylvania, and has a master's degree from Columbia University. He and his wife Rosalind have five children.

In conferring the degrees upon these rabbis, the Seminary is honoring their personal achievements and paying tribute to the Rabbinical Assembly, of which they are all members. The candidates have been selected on the basis of service to their congregations, their communities, and the Seminary, which is the academic and spiritual center of the Conservative Movement in American Judaism.

In addition to training rabbis, cantors, teachers, and scholars, the Seminary conducts several nationwide programs for Jewish youth, among them, the Ramah camps. Its library has the most extensive collection of Hebraica and Judaica outside of Israel, and its Jewish Museum houses Jewish ceremonial objects from every era and almost every corner of the world.

The Seminary conducts religious and educational programs in Israel as well as in the United States and Canada, and its Institute for Religious and Social Studies has pioneered in the field of intergroup relations.

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Telephone WY 3-2842
Society Department WY 3-2845
Office Manager Arline Cooper
Editor Kathie Sutin

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MR. LAURENCE SICKMAN
c/o Nelson Gallery
4525 Oak
KC,Mo. 64111

THE KANSAS CITY JEWISH CHRONICLE

■ Serving ■ Greater Kansas City's Growing Jewish Community *Since 1920*

Vol. 79, No. 15 | KANSAS CITY, MO., FRIDAY, APRIL 11, 1975 | Per Year, $8.00; Copy 20c

Allon Trip May Herald New Talks

JERUSALEM, (JTA) — Foreign Minister Yigal Allon will visit the U.S. next week to attend major UJA fundraising meetings, and has been invited by Secretary of State Henry A. Kissinger to meet with him in Washington, informed sources here have disclosed.



YIGAL ALLON

According to those sources, Kissinger, when informed that Allon would be in the U.S., responded immediately by asking him to set aside a day for a meeting with him in Washington.

The U.S. State Department in Washington has confirmed that Allon would meet with Kissinger, but did not announce the date of the meeting.

Israeli Ambassador Simcha Dinitz has met with the Secretary of state 3 times in the past week, in a move to ease the strains between Washington and Jerusalem that grew out of the failure of Kissinger's Middle East mission last month.

Sources here said that Allon would not be bringing any new ideas to Washington, and noted that the cabinet made no new decisions at its last meeting here, and that Israel stands firm on the offers it made to Egypt during the recent second stage negotiations — all of which Cairo has rejected.

Allon's visit to the U.S. and meeting with Kissinger follows a week of reports that American authorities had indicated to Jerusalem that it would not be opportune for top Israeli officials — Allon or Defense Minister Shimon Peres — to come to Washington at this time while the administration was engaged in the reassessment of its Middle East policy, or-

(Continued to Page 21)

Parade, Celebration to Mark Israel's Independence Day Here

Kansas City will mark Israel's 27th Independence Day on Sunday, April 20, with a Salute to Israel parade which will be followed by a rich and varied program.

The parade will begin at 1 p.m. at the Jewish Community Center, proceed north on Holmes to 75th St., west on 75th St. to Wornall, north on Wornall to Meyer Boulevard, east on Meyer to Rockhill Road, south on Rockhill to Holmes, and end in the parking lot of Temple B'nai Jehudah at 69th and Holmes.

The program at B'nai Jehudah will begin at 4 p.m., and will include a memorial prayer for Israel's fallen, a group of Hebrew Academy students in a musical interlude, a professional band, a color film of a previous Salute to Israel parade held in New York, and community *ruach*-making and dancing.

Last year, 650 participants marched in the parade, and more than 1,200 persons were involved as both marchers and spectators. Rabbi Avraham Radzik, educational director of Kehilath Israel Synagogue, chairman of the parade, and Rabbi Jay Fuchs, principal of the Hebrew Academy, the program coordinator, agree that this year's response is expected to exceed that of previous years.

Novel parade features this year will include Lincoln high school and Northeast high school bands, open cars of city officials, religious dignitaries and community leaders, and an official proclamation by Mayor Charles Wheeler declaring Sunday, April 20, as Israel Independence Day.

The celebrations are sponsored by the Jewish Education Council, the Jewish Community Relations Bureau, the Jewish Community Center, the Rabbinical Association of Greater Kansas City, the Jewish Youth Directors Committee, and the Jewish Youth Council.

Participants have been advised of the following salient points: (1) The parade will be held, regardless of the weather; (2) The parade route is approximately 4 miles; (3) It is expected to have TV, radio and newspaper coverage, as in past years; (4) Refreshments will be available for purchase at Temple B'nai Jehudah.

Groups representing all of the religious schools and youth groups, local Zionist organizations, Boy Scouts, and the New American Club, among others, will be represented in the Salute to Israel celebration.

Parade officials suggest that spectators should collect in groups along the designated route (with a sign identifying the organization) waving Israeli flags and expressing their good wishes to marchers as they pass by. The occasion will be ideal for picture-taking; "this will be an occasion worth remembering," Rabbi Radzik said.



Mayor Charles B. Wheeler wore the traditional cap of the Israeli kibbutz — the "kova tembel" — this week as he signed a petition officially proclaiming Sunday, April 20, as Israel Independence Day in Kansas City, in celebration of the 27th anniversary of the founding of that country. Shown in the mayor's office (which now has a new hat to add to its famous collection) are, from left: Rabbi Gilbert L. Shoham, president of the Rabbinical Association; Councilman Richard L. Berkley, who serves as mayor pro tem; Mark Gilgus, president of the Jewish Youth Council; Mayor Wheeler; Rabbi Jay L. Fuchs, coordinator of the Independence Day program; Howard Jacobson, publicity chairman; Rabbi Avraham Radzik, chairman of the Independence Day celebration and of the parade that is planned; Councilman Joel Pelofsky; Earl J. Tranin, honorary president of the Jewish Federation; and Keith Morantz. *—a Wilborn photo*

Private vehicles which have requested and have been granted registration, if properly decorated, will be permitted to participate in the parade, upon approval of the parade chairman. The Jewish Youth Council, under the direction of Patsy Dunn and

(Continued to Page 2)

Egypt Forces Israel to Return Terrorists for Israeli Bodies

TEL AVIV, (JTA) — Israeli sources reported this week that Egyptian officials are using Israel's intense desire to recover bodies of Israeli soldiers missing in action in the Yom Kippur War to force return by Israel of Egyptian terrorists.

Israel was disclosed to have returned to the Egyptians 92 imprisoned terrorists, though not terrorists convicted on murder charges, and 50 of their relatives, in exchange for Egyptian promises to return the bodies of Israeli war dead. This number does not include 20 terrorists Israel had agreed to free when the bodies of the Israeli soldiers were returned to Israel.

During the negotiations leading to the first Egyptian-Israeli disengagement accord, the Egyptians promised they would assist in return of the bodies of missing Israeli soldiers and Maj. Gen. Mouhamed Gemassi, the chief Egyptian military disengagement negotiator, stated that Egypt would not use the Israeli bodies for trading purposes.

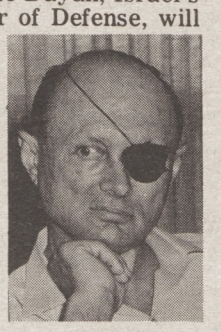
PRESSURE OUTLINED

But, the Israeli sources reported, Egyptian behavior soon evoked concern about their real intentions. Ten Israeli dead were buried by their comrades at an Israeli position on the Barlev Line before the Egyptians, in

(Continued to Page 2)

Gen. Dayan to Speak Here Monday Night

General Moshe Dayan, Israel's former Minister of Defense, will appear in Kansas City at 7:30 p.m. next Monday, April 14, when he will speak in this year's UMKC Robert F. Kennedy Memorial Symposium series at Southwest High School Auditorium. The charismatic leader and statesman will give a rare insider's view of "The Middle East and World Powers." UMKC officials report that all tickets have been sold for the event.



GEN. MOSHE DAYAN

The symposium series over-all theme has been "Great Decisions."

Anti-Israel Bias Taints Chinese Exhibition Opening Here Soon

By MILTON FIRESTONE
Jewish Chronicle Editor

The Chinese Exhibition, which will open at the Nelson Gallery of Art on April 20, will do so under a cloud which has developed on Jewish community participation in the fabulous and unprecedented exhibit of archaeological finds.

At least three organized tours that were planned by Jewish groups here have been cancelled in recent weeks. A proposed 3-day excursion trip to Kansas City by the Jewish Community Centers Association of St. Louis was scrapped after letters criticizing the Jewish-sponsored trip were published in the St. Louis Post-Dispatch and the St. Louis Jewish Light.

The furore stems from a discriminatory press preview ordered by the People's Republic of China — owner of the exhibit — during the recently-completed showing at the National Gallery of Art in Washington, D.C. The Chinese demanded that newsmen from Israel, South Africa, South Korea and Taiwan be barred from the showing. After consultation with the State Department, the National Gallery cancelled the preview, rather than allow the prejudices of the Peking government to prevail.

After the preview had been called off, an opening banquet was held, attended by Mrs. Gerald Ford among others. Many newsmen, however, angered at the exclusionary basis that had been attempted, refused to attend the banquet in protest. Among those refusing to attend the banquet were columnist James Reston and Clifton Daniel, chief of the New York Times bureau in Washington, and Mrs. Katherine Graham, publisher of the Washington Post.

Few Kansas Citians are aware of the unfortunate incident which marred the Washington showing, as it received little or no publicity in the daily press here. There was widespread coverage in Washington and New York and elsewhere, however.

Columnist William F. Buckley, Jr., devoted an entire column to the discriminatory preview and the consequences, stating that "the Chinese used it as an occasion for humiliating the Jews" and others who have been allies of the United States.

A lengthy article was printed recently in the New Republic about the "politics and art" which developed during the Washington showing of the Chinese Exhibition. The New Republic said that "some Americans were so eager to get the show that they exhibited little backbone when the Chinese became as intransigent as they had with rivals at home."

An editorial in the New York Times said that the Chinese government "placed an unacceptable political interpretation on accreditation of news media." The Times termed it "an attempt to use press accreditation as an ideological weapon."

No hint of ethnic or political discrimination during the Kansas City showing itself has developed, and officials here are trying to live down the unpleasantness which developed in Washington. Nelson Art Gallery Director Laurence Sickman told the Jewish Chronicle: "The whole thing in Washington, D.C., was most unfortunate . . . but that's not my affair. We don't anticipate anything of that sort happening here. It has been a great concern of mine." Sickman said, however, that he was unable to give any assurances that the Nelson Gallery would not permit any discrimination if it should be demanded here by the Chinese, as it was in Washington.

Some of the expenses of mounting and handling the Chinese Exhibition are covered by two grants from the National Endowment for the Humanities, totaling $397,401.

Rob Martin, project director of the Chinese Exhibition and responsible for its public relations, told the Chronicle "anything disruptive of bridge-building is a problem, for the Chinese have a tremendous sensitivity." Martin made it clear that the Chinese government had full control over the exhibition and the terms of its showing, and said he could not be certain that no anti-Israel or other discrimination would develop here. He said the Washington incident "was a diplomatic situation; it was not just out-and-out discrimination."

Although there was no overtly anti-Semitic or anti-Jewish aspect directly involved in the Washington exclusionary preview, many members of the Jewish community here and elsewhere have expressed their distaste for the incident, and have referred to the underlying bias that seems evident. Some have said that Jewish identification with Israel and solidarity with that country require non-participation in the Chinese Exhibition, at least by organized Jewish groups. Others have likened the Chinese malice to the Arab boycott and the Soviet Union's restrictions on its Jewish citizens.

When the trip from St. Louis was cancelled, William Kahn, executive vice-president of the Jewish Community Centers Association of St. Louis, said in a front page article in the Missouri Jewish Post and Opinion: "It was an unfortunate thing that this trip to Kansas City was planned." He said that his staff members had not been aware of the discrimination which had been invoked at the preview show in Washington. "If we had known about it, we wouldn't have allowed them to plan the trip," he said.

Kahn said he was grateful for the letters written to the St. Louis newspapers, which alerted him to the problem. "When any group practices discrimination, we shouldn't be planning a trip to their exhibit. I wouldn't necessarily mount an all-out campaign telling people not to go, but I certainly wouldn't want to sponsor a visit to see it either."

Kahn later told the Jewish Chronicle that he feels it to be "obscene" for any Jewish group to sponsor a trip to the Chinese exhibition, in view of the discrimination and in view of the isolated situation faced by the State of Israel today.

Leaders of the Jewish community in Washington, D.C., have expressed the belief that the cancellation agreed upon by the National Gallery of Art and the State Department was a victory for freedom of the press and the democratic principles involved.

Levich Sons Arrive In Israel

TEL AVIV, (JTA) — Alexander and Yevgeny Levich, sons of Prof. Benjamin Levich, have arrived in Israel with a group of immigrants from the USSR.

NATIONAL ENDOWMENT FOR THE HUMANITIES

WASHINGTON, D.C. 20506

April 15, 1975

Mr. Laurence Sickman
Director
Nelson Gallery of Art & Atkins
Museum of Fine Arts
4525 Oak Street
Kansas City, Missouri 64111

Dear Mr. Sickman:

Please accept my sincere apologies for the lengthy delay of my response to your letter of March 10 concerning Endowment acknowledgement in printed materials related to the exhibition.

We have received the posters and they certainly meet the acknowledgement requirements specified under Endowment policy. Your plans for Endowment credits on other exhibition materials are quite appropriate and this matter should present no further difficulties for the Nelson Gallery.

I know how terribly busy you have been in preparing for the opening and wanted to assure you that this relatively minor problem has been successfully resolved.

May I wish you the best for the exhibition which I feel certain will meet the expectations of the Gallery and the Endowment. I do hope to see you soon, perhaps while the exhibition is still with you.

Sincerely,

Timothy Parks

Timothy Parks
Museums and Historical
Organizations Program

cc: Marc Wilson

L. Lickman
Publicity

NEWS MEDIA WHICH ATTENDED PRE-OPENING

EVENTS, SATURDAY, APRIL 19, 1975

PRINT MEDIA

Brookfield (Missouri) Daily News Bulletin

Calvin Communications (Kansas City)

Chicago (Illinois) Sun-Times

Country Club Plaza Association (Kansas City)

Dispatch Newspapers (Kansas City)

Emporia (Kansas) Gazette

The Independent Magazine (Kansas City)

International Press Association (Local Correspondent)

Johnson County (Kansas) Community College

Journal World (Lawrence, Ks.)

Kansas City Happenings (Kansas City)

Kansas City Kansan (Kansas City Kansas)

Kansas City Star (Kansas City)

Kansas City Star Magazine (Kansas City)

Kansas City Times (Kansas City)

Kearney (Missouri) Courier

Key to the News (Kansas City)

Lincoln (Nebraska) Journal

National Catholic Reporter (Local Correspondent)

National Observer (Local Correspondent)

National Public Radio (Washington)

New York Times

Richmond (Missouri) News

Salt Lake City (Utah) Tribune

St. Louis (Missouri) American

(more)

PRINT MEDIA, con't.

St. Louis (Missouri) Post-Dispatch

Scottish Rite Herald (Kansas City)

The Scout (Prairie Village, Ks.)

Sun Publications (Overland Park, Ks.)

Telegraphics, Inc. (Baldwin, Ks.)

The Tulsa (Oklahoma) Tribune

UMKC (University of Missouri at Kansas City) Press

University Daily Kansan (Lawrence, Ks.)

United Press International (Kansas City)

United Press International (New York)

Variety (Local Correspondent)

Wednesday Magazine (Kansas City)

Wichita (Kansas) Eagle

Wichita (Kansas) Independent

Wichita (Kansas) Journal

BROADCAST MEDIA

KCMO-TV-5 (Kansas City)

KCPT-TV-19 (Kansas City Educational)

KMBC-TV-9 (Kansas City)

WDAF-TV-4 (Kansas City)

WHB-AM-radio (Kansas City)

The following is for your immediate information

EXHIBITION OF ARCHAEOLOGICAL FINDS OF THE PEOPLE'S REPUBLIC OF CHINA

Sunday, April 20th through Sunday, June 8th, 1975

Nelson Gallery Atkins Museum
4525 Oak Street
Kansas City, Missouri 64111
Phone (816) 561-4000

Hours for Viewing

10 a.m. - 5 p.m.

Mondays - Groups Only - Chinese Exhibition Only - The rest of the Gallery will be closed
School groups in the morning (elementary & secondary - 1 adult per 20 students)
Adult groups in the afternoons

Wednesdays - Group Bookings and General Public - Entire Gallery Open
and Thursdays

Saturdays - General Public - No Group Bookings - Entire Gallery Open

10 a.m. - 9 p.m.

Tuesdays - Group Bookings and General Public - Entire Gallery Open
and Fridays

2 p.m. - 6 p.m.

Sundays - General Public - No Group Bookings - Entire Gallery Open

A group must number 25 or more in their party to qualify for advance booking. The maximum number which can be accepted for a single booking is 75 - 100.

There is no charge for viewing the Chinese Exhibition. Only the usual Gallery admittance fee of 50¢ for adults and 25¢ for children under twelve will obtain. Please contact the Chinese Exhibition Office for information regarding group rates for students.

Groups are always welcome to enter as the general public during those times when group bookings cannot be accepted, but in the case of all groups, it will be helpful to purchase tickets in advance. (Checks should be made out to the William Rockhill Nelson Foundation - C.A.E. and received in this office at least one month prior to the planned visit.)

Mr. Sickman's Copy

SPECIAL HOURS OF OPENING
FOR THE
CHINESE EXHIBIT

DATE	DAY	TIME
April 20	Sunday	10:00a.m. - 6:00p.m.
April 21	Monday	10:00a.m. - 5:00p.m.
April 22	Tuesday	7:00p.m. - 10:00p.m.
April 24	Thursday	7:00p.m. - 10:00p.m.
April 27	Sunday	10:00a.m. - 6:00p.m.
April 28	Monday	10:00a.m. - 5:00p.m.
April 29	Tuesday	7:00p.m. - 10:00p.m.
May 1	Thursday	7:00p.m. - 10:00p.m.
May 4	Sunday	10:00a.m. - 6:00p.m.
May 5	Monday	10:00a.m. - 5:00p.m.
May 6	Tuesday	7:00p.m. - 10:00p.m.
May 8	Thursday	7:00p.m. - 10:00p.m.
May 11	Sunday	10:00a.m. - 6:00p.m.
May 12	Monday	10:00a.m. - 5:00p.m.
May 13	Tuesday	7:00p.m. - 10:00p.m.
May 15	Thursday	7:00p.m. - 10:00p.m.
May 18	Sunday	10:00a.m. - 6:00p.m.
May 19	Monday	10:00a.m. - 5:00p.m.
May 20	Tuesday	7:00p.m. - 10:00p.m.
May 22	Thursday	7:00p.m. - 10:00p.m.
May 25	Sunday	10:00a.m. - 6:00p.m.
May 26	Monday	10:00a.m. - 5:00p.m.
May 27	Tuesday	7:00p.m. - 10:00p.m.
May 29	Thursday	7:00p.m. - 10:00p.m.
June 1	Sunday	10:00a.m. - 6:00p.m.
June 2	Monday	10:00a.m. - 5:00p.m.
June 3	Tuesday	7:00p.m. - 10:00p.m.
June 5	Thursday	7:00p.m. - 10:00p.m.
June 8	Sunday	10:00a.m. - 6:00p.m.

P.R.

INDEPENDENCE, MISSOURI
PUBLIC SCHOOLS

Patrick Burke, Director School-Community Relations
1231 South Windsor, Independence, Mo. 64055
(816) 833-3433

April 21, 1975

Mrs. Phillip F. Rahm
c/o Nelson Gallery of Art
4525 Oak Street
Kansas City, Missouri 64111

Dear Mrs. Rahm:

It is with some regret that I write this letter. It should be one of congratulations for a job well done in planning the Chinese Exhibition, but as a member of Friends of Art, this letter can only decry the lack of consideration given to the "Friends" membership.

Trying to crowd 6000 members through the exhibit in four hours was a ludicrous idea, especially when 1800 public viewers barely made it through in a four hour span earlier in the day.

We, Friends of Art, supposedly a special group--the mainstay of the gallery, appear to have been written off as expendable items in order to insure a high attendance record.

More than a few of us stood in line and then left when sensing the futility of the serpentined lines outside and inside the gallery.

Kansas City may be very fortunate to have the Chinese Exhibition, but it is a sad state of affairs when the need for superficial public acclaim supersedes consideration for a gallery organization, whose membership devotes much time and energy to the support of the gallery throughout the year.

However, airing negative views is only one side; positive ones are also in the offing:

1. Reschedule the "Friends" showing alphabetically on different evenings. (Use Friends of Art identification cards for entry.)

INDEPENDENCE, MISSOURI
PUBLIC SCHOOLS

Patrick Burke, Director School-Community Relations
1231 South Windsor, Independence, Mo. 64055
(816) 833-3433

2. Hold showings on Monday or evenings when the gallery is normally closed for Friends of Art (after all, special groups deserve special time.)

The gallery is important to my family, not for this one exhibit, but what is offered there every day of the year. Our lives may be richer by the advent of this exhibit (if we ever see it), but I'm not quite sure it is worth the pomp and circumstance, the lack of consideration, planning and attention given to Friends of Art membership, and so it is that this letter be written.

Sincerely,

Patrick Burke
Member, Friends of Art

PB/jd
cc: Mr. Laurence Sickman, Director

Publicity

April 24, 1975

Miss Pamela Ilott
Director
Religious and Cultural Broadcasts
CBS News
524 West 57th Street
New York, New York 10019

Dear Miss Ilott:

We very much enjoyed your visit. (I'm sure you'll not soon forget a certain dinner amplified by rock-and-roll music.)

Enclosed are the printed materials concerning the Nelson Gallery and the Chinese Exhibition which we discussed. If there is other background information you need, please let us know.

We'll look forward to the visit of your technical man in the next several days and to your second visit in late May.

We're very optimistic about the potential for the hour-length program which you're planning.

Sincerely,

Robert K. (Rob) Martin
Project Director

L. Dickman

Publicity

25th April, 1975

Howard Turtle, Esq.,
Editor,
Kansas City STAR Magazine,
1729 Grand Avenue,
Kansas City, Missouri 64108

COPY

Dear Howard,

The April 13th "Star" Magazine is a tremendous tribute, not only to the Chinese Exhibition, but to Kansas City and mid-America. In the long and honored tradition of the Kansas City Star, it is a significant journalistic milestone.

We wish to note one change in the original information which we provided you. Because of the numbers of visitors anticipated and the obligation of our staff to render them the greatest possible services, we have -- with great reluctance -- found it necessary to cancel the Introduction to Chinese Civilization Tours originally scheduled.

Except for Teusday and Friday evenings, all of the Gallery's collections will be open to the public during the time the exhibition is here.

We are grateful for the STAR's long-standing professional interest in and generous support for the Nelson Gallery-Atkins Museum.

Sincerely yours,

Laurence Sickman
Director

P.S. We are grateful for the 600 extra copies of the magazine which you provided.

LS:jf

PROPOSED COPY

The Chinese Exhibition

The Exhibition of Archaeological Finds of the People's Republic of China
The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts
April 20th to June 8th, 1975

中華人民共和国出土文物展覧

Put on own stationery

Mr. Howard Turtle
Editor
Kansas City STAR Magazine
1729 Grand
Kansas City, Mo. 64108

Dear Howard:

The April 13th "Star" Magazine is a tremendous tribute, not only to the Chinese Exhibition, but to Kansas City and Mid-America. In the long and honored tradition of the Kansas City STAR, it is a significant journalistic milestone.

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Sincerely,

Larry

Laurence Sickman
Director

P.S. We are grateful for the 600 extra copies of the magazine which you provided.

The Nelson Gallery-Atkins Museum, Telephone 816-561-4000
4525 Oak Street Kansas City, Missouri 64111

File -
CAT
Public Rel.

April 28, 1975

Mr. George F. Preston
U.S.-China Peoples Friendship Association
Midwest Regional Organizing Committee
1668 Pullan Avenue
Cincinnati, Ohio 45223

COPY

Dear Mr. Preston:

This is to confirm our phone conveaation relating to the association's proposal "for mutual cooperation around the event of the showing of the Exhibition of Chinese Archaeological Finds."

As indicated to you, we are appreciative of your interest in the development of a cooperative program relating to the exhibition, but gallery policy precludes establisment of a formal liaison which your organization proposes.

As to specific points of your proposal, may we offer these responses.

DISPLAYS. We feel the display which you suggested would be a distraction from the exhibition, and we are discouraging any kind of activity which would be diversionary.

FILMS. We will be presenting two films, "2100 Year Old Tomb Excavated" and "Historical Unearthings in New China," in the Atkins Auditorium of the gallery and making additional copies of the same films available for showings outside the gallery. Both films are presently being converted from 35mm to 16mm and will be available shortly.

SPEAKERS. There are many persons knowledgeable of China wishing to make presentations during the exhibition. Because of the large number and varied backgrounds of such speakers, the gallery does not believe it appropriate to formally sponsor their activities.

(more)

Mr. Sidma

U.S.-China Peoples Frêendship Association/ 2-2-2

MRS. STANLEY-BAKER. The gallery feels it inappropriate for an organization other than the gallery to sponsor her activiitées.

GENERAL PUBLICITY. All of the publicity activities relating to the exhibition are continuing, and because of the cooperative nature of these activities between the gallery and our Chinese guests, it does not seem appropriate or practical for additional coordination with outside organizations.

Again, we are appreciative of your interest.

Sincerely,

Robert K. (Rob) Martin
Project Director

COPY

Publicity

MEMORANDUM

April 24, 1975

To: Jim Palmer

From: Rob Martin

cc: John Budd
Larry Lubenow

Subject: SATURDAY REVIEW

Jim,

I apologize for the long silence, but frankly your request for background material relating to the Nelson Gallery (for SATURDAY REVIEW) got moved down on our priority list for the opening of the Chinese Exhibition. Now that we're opened, I'm catching up on such items.

Enclosed is the two-volume Nelson Gallery-Atkins Museum handbook; also the Chinese Exhibition press kit which contains certain background materials relating to the gallery.

Jim, we're appreciative of your assistance, and now that things are settling down, we'll have time to devote to the behind-the-scenes stories which, up til now, have gotten pushed aside by the pressures of "mounting a Chinese Exhibition."

##

Mc
Dickman

Pub. R.

The Chinese Exhibition

The Exhibition of Archaeological Finds of the People's Republic of China
The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts
April 20th to June 8th, 1975

中華人民共和国出土文物展覧

April 28, 1975

Mr. Thomas S. Reed
Fine Arts Division
Northeast Missouri State University
Kirksville, Mo. 63501

Dear Mr. Reed:

Your request of April 1 regarding musical instruments in the Chinese Exhibition has been presented to the Working Group of the exhibition. This group consists of four curators and an interpreter.

While appreciative of your interest, the group is so engaged in activities relating directly to the care of the artifacts that time requirements will not allow the conference which you've requested. Additionally, please understand that the curators' realm of responsibilities relate to archaeology and material culture, rather than to fields such as music.

For your interest, here is the description from the Chinese catalogue of the "chime of bronze bells" in the exhibition, items No. 107 - 115:

> The "pien chung" (a chime of bells) on exhibit are from the famous tomb of the Marquis of Tsai of Shouhsien county, Anhwei province. The state of Tsai had already declined, yet burial accessories in this tomb were still most lavish. Large numbers of ceremonial bronze musical instruments and jade objects reveal the cruel exploitation of the slaves by the slave-owners.

(more)

M Suckiman

The Nelson Gallery-Atkins Museum, Telephone 816-561-4000
4525 Oak Street Kansas City, Missouri 64111

The bronze vessels discovered at the ruins of the state of Tsin of the Spring and Autumn Period (770 - 476 BC) at Houma, Shansi province, are massive with intricate designs. This was a transitional period in bronze casting from the style of the late Western Chou dynasty to that of the Warring States Period. Items 107-115, the Bronze "pien chung" (a chime of bells) of the Marquis of Tsai were unearthed in 1955. The set of nine bells, ranging in size from 16.6 cm. to 28 cm., were suspended from a rack and produced different notes when struck. They provide important material for the study of ancient Chinese music. There are inscriptions on the bells, some having as many as 82 characters and some with only three characters. The inscriptions record the relationship between the two states of Tsai and Chu.

An illustrated catalogue ($4.50 by mail) and an unillustrated catalogue ($2.00 by mail) are available.

You may be interested in knowing that this week (April 29,30, May 1) the Kansas City Philharmonic will present a rare piece of Chinese music, entitled "Music for a Thousand Autumns." This is a birthday ode written for the Emperor Hsun-Tsung and first presented on August 26, 728. It has been reconstructed from existing scores of Japanese court music. This will be the first professional performance of the ode in the United States.

We trust you'll plan to visit the exhibition soon, and while we regret that duties will not allow a meeting with the curatorial staff, we're certain you'll find your visit extremely satisfying and informational.

Sincerely,

Rob Martin

Robert K. (Rob) Martin
Project Director

P. R.

April 28, 1975

COPY

Mr. Jim Peters
Teacher
Eisenhower Junior High School
2901 North 72nd Street
Kansas City, Kansas

Dear Mr. Peters:

Your letter of April 21 has been presented to the Working Group of the Chinese Exhibition, and regretfully, their available time and curatorial responsibilities will not permit their visiting your school.

They have asked that I express their sincere appreciation for your interest and extend to you, your associates, and your students an invitation to visit the exhibition during its stay at the Nelson Gallery-Atkins Museum.

Again, we're grateful for your interest.

Sincerely,

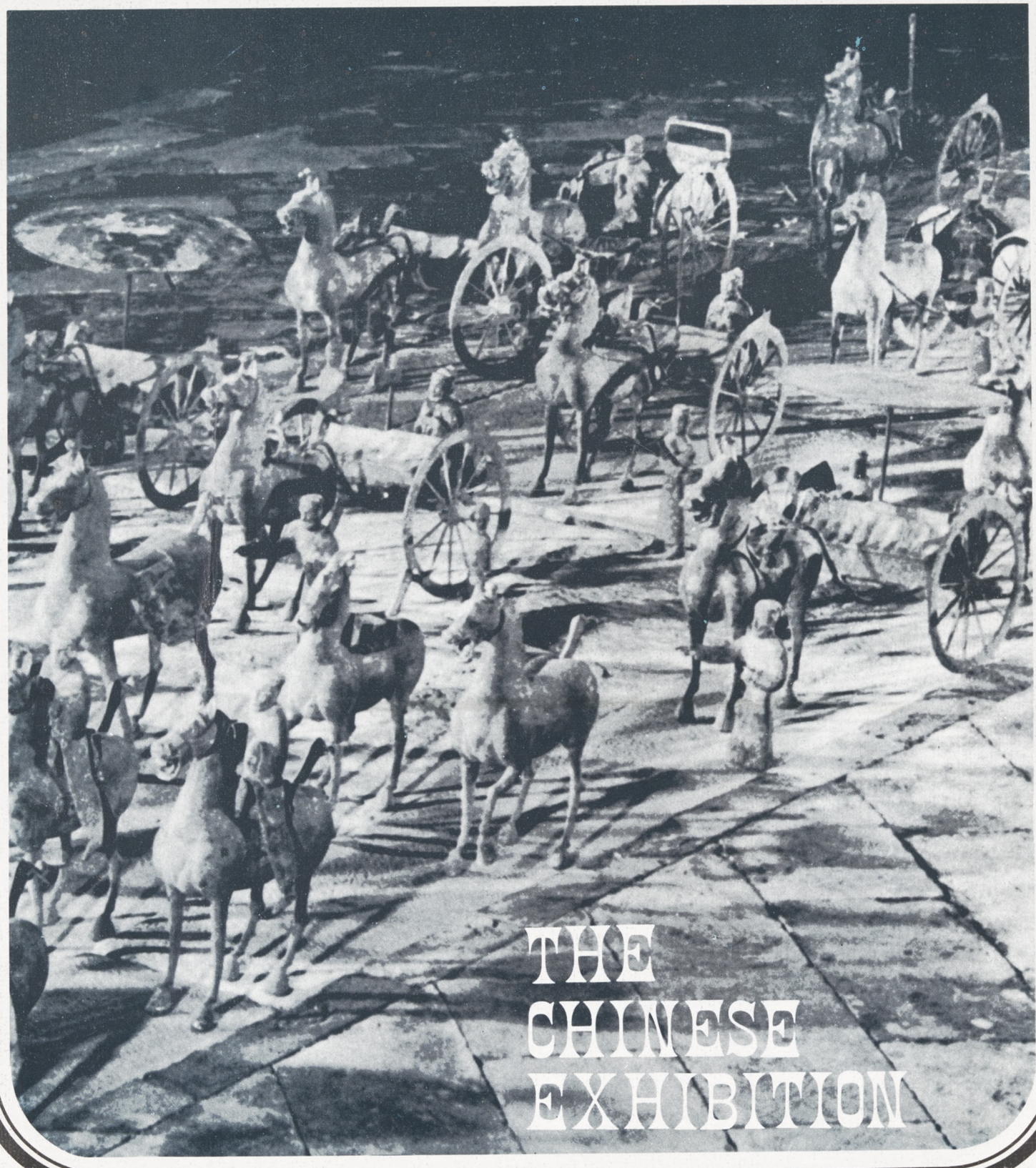
Robert K. (Rob) Martin
Project Director

MR Sickman

GREENHOUSE

MUSIC ART THEATER

FREE
May

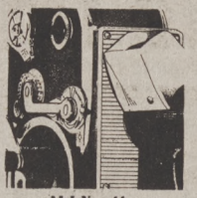


THE CHINESE EXHIBITION

GREENHOUSE
MUSIC ART THEATER


Mozarts...6


Scott Tucker...8


M.I.X....11


Chinese Art...16

Contents

Mozarts: Seeking Diamonds in the Rough
by Hank Shaw 6

World Premiere Highlights M.R.T. 7

Showcase: The Scott Tucker Duo
by Peter Hodgson 8

M.I.X.: Filmmakers in the Spotlight
by Dennis Schaefer 11

The Chinese Exhibition
by Nancy Ball and Wade Hampton Miller 16

Departments

Films 10
Food 12
Wine 13
Urban Hum 14
Stages 20
Wizards Nest 15
Performance 21-24
Reviews 25-26
Calendar 27-34

About the Cover: Possibly the greatest cultural event in the history of Kansas City, The Chinese Exhibition currently on display at the Nelson Gallery comprises six thousand centuries of Chinese archaeological history. The cover depicts minute bronze chariots, horses, and warriors unearthed at Wuwei.
(Cover photo courtesy of the Nelson Gallery.)

Managing Editor
Paul J. Hohl

Business Manager
Neil Stempleman

Copy Editor
Daniel Williams

Promotional Director
Steven Strickland

Photography Editor
Kerwin F. Plevka

Contributing Writers
Nancy Ball, Dr. H.A. Bassin
Joe Blood, John Daily,
Cheryl Denny, Robert Gavin,
Robert Jennings, Larry McClain,
Wade Hampton Miller, Ruth Obadal,
Steve Paul, Robert Pierce,
Michael Rieke, Larry Salvato,
Dennis Schaefer, Teresa Szturo,
Hank Shaw, Mark Winiarski

Production / Art
Michael Coleman, Beth Conrad,
Claire Kemmerer

Photography
Jeff Dubinsky, Kerwin Plevka,
Debbie Schenk

Spiritual Direction and Karmic Assistance
Joanne Plevka, Beth and Steve,
Red Sky and Bill McCrary, Helen and
Ed, Jim Bauman, Arden, and most of
all, our sunny weather

Advertising
Mike Lynn, Neil Stempleman,
Steve Strickland, Paul Hohl

Calendar
Beth Conrad, Bette Wilson

Circulation
Neil Stempleman

Typesetter
Tower Studio
Larry Stoll

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Telephone (K.C.) 816-474-5788

THE CHINESE EXHIBITION

by Nancy Ball and
Wade Hampton Miller



April 20 –
June 7



Bronze figurines, Chariots, and horses from Eastern Han tomb in Wuwei, Kansu Province (1969)

It is more than an art exhibit. It is probably the greatest cultural event ever to take place in Kansas City, and is certainly the most talked about. Though two other exhibitions of Chinese art have been presented at the Nelson Gallery in the past several months, the current collection of artifacts is so unique in its global importance that it is commonly referred to as simply "The Chinese Exhibition."

On Sunday afternoon, April 20, The Exhibition of Archaeological Finds of the People's Republic of China was officially opened to the public at Kansas City's Nelson Gallery-Atkins Museum. It will remain here for a six-week showing, ending June 7. On the first day alone, over 6,000 people viewed the treasures.

Diplomats, politicians, and the social elite left over from Saturday night's black-tie preview, strolled in and out of the canopied gallery entrance, while the "proletariat" queued up along the Gallery's U-shaped drive. Munching brown-bagged sandwiches, the crowd gave a hand to Mayor Wheeler, who made a brief swing around the drive, and to one of the visiting Chinese curators.

With its inclusion on the list of cities to host the exhibition, Kansas City has been elevated to the ranks of Paris, London, Vienna, Stockholm, Toronto, and Washington, D.C. The exhibition will visit only one more city — San Francisco — before it is returned to Peking. Its travels through the Western world have opened the doors of a culture that has been virtually closed to us since the Chinese Communists gave foreign imperialists the boot in 1949.

When the Red Guard was raging through Communist China in 1966, Chinese museum curators and art lovers the world over were terrified that the zealous resolution to smash any remaining vestige of the old feudal culture was to be carried out literally. Happily, the opposite has been true.

Since the founding of The People's Republic of China in 1949, great strides have been made in the field of archaeology, bringing to light art treasures that have brought the history of China into sharp focus. In keeping with Mao Tse Tung's wish to "let the past serve the present," Chinese farmers and workers have enthusiastically taken part in archaeological discoveries, reporting unusual bones or pottery fragments to the Party for careful study. In fact, the sites of many of the pieces on display were found in just this manner: Pan-p'o, the site of the primitive Yang-shao culture was discovered by workers digging a building foundation; the funerary mound of Ch'in Shih Huang, First Emperor of China, by farm workers in 1964; and the tombs of Han Dynasty rulers Liu Sheng and Tou Wan by Red Guard soldiers on patrol in 1968.

The Exhibition is comprised of 385 artifacts spanning 600,000 years of history, all of which have been unearthed during the last quarter century. Though a collective insurance value has been set at $50 million, each piece is a priceless work of art or relic of ancient civilization.

It is noteworthy that there are no individual artists represented. The pursuit of art in ancient China seems to have been linked with utilitarianism and executed primarily by the cooperative efforts of slaves or shopworkers, at least until the later dynasties.

Most of the items on display had a specific function in the everyday life of the household, yet were crafted with the utmost artistic care. For instance, the intricately decorated bronze tripod vessels of the Shang and Chou Dynasties were used for heating wine or food, as well as for religious rituals; a huge bronze door knocker of the 4th Century B.C. takes the form of an elaborate animal mask decorated with hydras and a phoenix; even a 9th Century A.D. spittoon is fashioned of immaculate white porcelain.

The Exhibition is, as its official title suggests, archaeological in emphasis, which accounts for the chronological arrangement of the pieces rather than grouping by type. Items found at the same site are displayed together to present a coherent picture of the beliefs and way of life of each particular culture represented.

Bust of Lantian Man, Shensi Province (1963)





Pottery figure of a squatting woman

In terms of archaeological significance, the most intriguing groupings are those representing the Neolithic, or Stone Age. The reconstructed bust of Lan-t'ien Man broods at the exhibit entrance. A primitive "ape-man," this ancestor of modern China lived around 600,000 B.C., slightly earlier than the more famous Peking Man, whose skull is also on display. These antecedent forms of human life had learned to use fire and fashioned crude tools of quartzite and flint. It was not until the Yang-shao period (about 6,000 B.C.) that more sophisticated utensils began to appear. Adzes and spades of stone as well as harpoons, arrows, and needles fashioned from animal bone give evidence of a village culture at Pan-p'o based on hunting, fishing, and even farming.

The people of Pan-p'o also fashioned pottery quite similar in shape and decoration to that of early American Indian tribes. The pieces on exhibit are remarkable in their symmetry, considering that they were crafted without benefit of the potter's wheel, which was not invented until the Lung-shan culture about 2,000 years later. In this Neolithic pottery are the prototypes of almost every type of later bronze or porcelain vessel.

With the Shang, China's first historical dynasty (16th-11th C. B.C.), begins the representation of advanced human civilization. The first known Chinese script is carried on enigmatic "oracle-bones" uncovered near Anyang, the Shang capital. Thousands of these bones, made from the shoulder bones of oxen, have been found, and seem to have been consulted by Shang rulers much as later peoples threw the I Ching or drew up astrological charts. The answer to a question was interpreted by the way the bone cracked when pressed with a heated instrument. Then both question and answer were inscribed on the bone in pictograph script.

But the Shang also saw the dawning of the Bronze Age. Metallurgy was perfected and exquisite bronze ritual vessels were cast. Each was one of a kind, for it was not until much later that methods of re-using molds were found. Though most of the bronzes carry detailed animal-mask designs, there is one piece in the exhibit, dating from the 11th Century B.C., that bears testament to brutal human sacrifices. Each of its four sides is decorated with a human mask, very rare in Shang or even later Chou times. The tombs of nobles of the Shang revealed the skeletons of scores of slaves who were slaughtered in order to serve their masters after death, and sometimes chariots and teams of horses accompanied their owners into the afterlife.

It is ironic that the clearest reflections of the way of life of the ancient Chinese were found, not in the objects used in life, but in those associated with death, the afterlife, and the surrounding funerary rituals. When a spirit journeyed into the next world, it was customary to provide it with all it might need for a luxurious existence. But with few exceptions, human and even animal sacrifices had been abandoned by the time of the Han Dynasty (206 B.C.-24 A.D.). Instead, bronze figurines were substituted.

Two burial mounds excavated in 1968 at Man-ch'eng revealed the resting places of Liu Sheng, Prince Ching of Chung-shan, and his wife Princess Tou Wan. More than 2800 treasures were found in the unplundered "underground palaces," including lamps, bronze vessels, food containers, and works of art. The Western Han Dynasty (206 B.C.-24 A.D.) stretched from Turkestan to Korea, and profits reaped from trade along the "Silk Road" gave the ruling classes unprecedented affluence. The objects found in the tombs of Liu Sheng and Tou Wan reveal the extravagance, as well as the supersition, of the feudal ruling class.

The Chinese have always attributed jade with magical powers; even today it is a symbol of good fortune and long life. In Han times, it was a common practice to insert jade pieces into the body orifices of the deceased in the belief that the jade would protect the body from decay. Rulers such as Liu Sheng carried this belief to the extreme, constructing entire burial suits of jade.

For centuries, the Chinese had heard stories of these fabulous shrouds, and at last in 1968 not one, but two jade suits were found. Unfortunately, the centuries had disproven the preservative powers of jade — dust and a few teeth were all that remained of Liu Sheng and Tou Wan, and the empty suits had collapsed. Through a long and painstaking process, each piece was photographed, marked, and restored to its original condition.

The suit shown in the exhibition is that of the Princess Tou Wan, and it is truly awe-inspiring. Fashioned of 2,160 pieces of jade held together by almost two pounds of delicate gold thread, modern scholars estimate that it would take an expert jadesmith ten years to complete, even with modern methods. Surrounding the princess are jade Pi discs, symbolic of heaven; and her head rests on a gilt-bronze "pillow."

Liu Sheng's tomb, which incidentally

even included a bathroom, yielded four tiny gilt-bronze leopards, two of which are being shown at the Gallery. Less than 1½ inches high, they are unrivalled examples of silver inlay and delicate craftsmanship. Also found in the same tomb were silver and gold accupuncture needles, evidence of advanced medical techniques.

The Chinese Exhibition has, however, been symbolized throughout the Western world by the consummate grace of the fabled "Flying Horse of Kansu," and with good reason. Standing only about 14 inches high, this superb bronze figure brings to mind centuries of religious, political, and social importance placed on his living ancestors, the famed "dragon horses" of Persia.

Around 300 B.C., during the Warring States Period, the Chinese adopted the technique of fighting on horseback from the nomads that stormed their northern walls. Previously, the Chinese had used horses only for drawing chariots, and the short-legged pony with which they were familiar, with its large shaggy head and thick body, was hardly suited for war. In 138 B.C., Emperor Wu-ti's envoy travelled westward to Ferghana (part of modern Afghanistan) and sent back reports of



Bronze *kuang*

powerful steeds of Arabian stock which stood 16 hands high and possessed unequalled strength and endurance.

Wu-ti led a series of fanatic campaigns against the nomads of Ferghana two thousand miles away and obtained a supply of these "celestial" horses — at a cost of 50,000 lives. Later, in the T'ang Dynasty, the poet Tu Fu wrote:

> The Ferghana horse is famed among nomad breeds. Lean in build, like the point of a lance; Two ears sharp as bamboo spikes; Four hoofs light as though born of the wind. Heading away across the endless spaces, Truly, you may entrust him with your life...

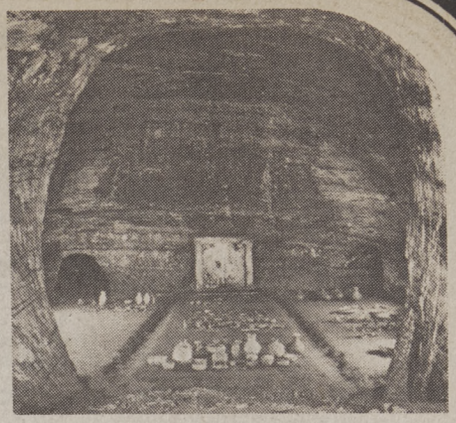
Or with your spirit, for the Han came to believe that after death, the spirit would be carried to heaven by such a mount. The "Flying Horse," discovered in the tomb of a general of the Eastern Han Dynasty (25-220 A.D.) at Wu-wei, Kansu province, is the artistic embodiment of this belief. Its right rear hoof poised for a fleeting moment on the back of an astonished swallow (itself in full flight), the figure brilliantly suggests both speed and lightness. A master of form and balance, the artist has combined practical structure (the swallow enlarges the contact point of the supporting hoof) with spiritual aesthetics.

The "Flying Horse" originally led an entire cortege of figurines, including 39 horses, 14 carts and chariots, and 28 human figures. Archaeologists who made the find were amazed to find this martial procession intact, as the tomb had been robbed twice. Each horse displays the deep chest, flaring hostrils, and bared teeth of the "Flying Horse," their necks highly arched and their tails held high in spirited regal splendor.

By the time of the T'ang Dynasty (618-907 A.D.), China annually traded 50 million feet of silk to the Turks for horses, which had become a symbol of wealth, power, and social status. Even an ordinary horse had a price of 50 bolts of silk, and in 667 A.D. an Imperial edict prohibited traders and artisans from riding horses. Of course, the Ferghana horses were still being bred and they were referred to as the "blood-sweating" steeds. Though later found to be a condition caused by the destruction of capillaries by burrowing parasites, the image was Romantic impact, and is represented by the drip-glaze used on many T'ang horse figurines.

Low-fired pottery replaced bronze as the favored medium for tomb figures during the T'ang era, artisans having perfected brilliant three-color glazes that reflect the opulence of court life. One figure of a horse dominates the display of T'ang figurines. Standing nearly three feet tall, its fiery umber color contrasts sharply with the bright green of its saddle blanket. Its mane is decorated with three tufts, the symbol of royalty, and it shows the same muscular grace of the Ferghana breed.

Forbidden to ride a horse, a Middle Asian merchant is shown with his pack camel, which lifts its head in an irate bellow. Dur to the extensive trade and



Central chamber of Liu Sheng's tomb

cosmopolitan atmosphere of the T'ang era, many "Western" Asian figures are represented as traders, musicians, dancers, or acrobats.

Known as "The Golden Age of China," the T'ang was a culture that equalled the extravagance of the Han and provided a renaissance for art and literature. It was the age of the great poets Tu Fu and Li Po, the calligrapher Yen Chen-ch'ing, and the painter Wang Wei. Furthermore, its perfection of glazed pottery techniques paved the way for the exquisite porcelains of the Yuan and Ming Dynasties.

The ruins of the Yuan Dynasty capital of Tatu (1271-1368 A.D.) at present-day Peking were rich with the blue and white porcelain that has been so diligently copied by the West. Underglaze painting with cobalt-oxide resulted in the delicate and precise designs which decorate large graceful covered jars and ewers.

Buddhism had been introduced from India around 100 A.D., and its influence on the arts was considerable. Not many Buddhist representations are included in this exhibit, but there is one snowy white Ying-ching statue of Kuan Yin, deity of mercy and compassion, from the Yuan collection. Two feet in height, it is utterly breathtaking in its minute detail. The simplicity of the figure's benign countenance is countered by flowing robes and clearly defined beads and ornaments.

Perhaps the most timeless of all of these magnificent treasures is a figure of a kneeling woman, dating the Ch'in Dynasty (221-207 B.C.). No gold inlay or jade ornaments decorate her simple clothing. Made of grey pottery, she represents not the elegance of the court, but the simple dignity of a servingmaid. Her hands resting quietly on her knees, she gazes serenely across the centuries and the glory that was ancient China.

THE CHAMBER OF COMMERCE OF GREATER KANSAS CITY

Departmental Communication

DATE May 12, 1975

TO Larry Lubenow

FROM John Gilbert

SUBJECT Below

Wednesday, April 30, 1975

VARIETY

Chinese Artifacts A K.C. Museum Click

Kansas City, April 29.

The Chinese exhibition, or more formally the Exhibition of Archaeological Finds of the People's Republic of China, in its present showing at the Nelson Gallery of Art and Atkins Museum, has to be one of the big attractions of the spring season. Officially showing April 20-June 7, it is estimated it will draw around 200,000 persons, around 5,000 daily average, as the gallery is open daily except Monday.

Few other attractions today will draw at that pace for a six-week run with no belly dancers or other hokey hoopla.

Admission is only 50¢ per head, the regular fee in effect under the Gallery's established policy. That figures maybe $100,000 gross, piddling by theatrical standards, and nowhere near enough to pay the freight. That is underwritten by a grant from the National Endowment for the Humanities.

T. Sickman

FOR IMMEDIATE RELEASE

The Chinese Exhibition

The Exhibition of Archaeological Finds of the People's Republic of China
The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts
April 20th to June 8th, 1975

中華人民共和国出土文物展覧

NELSON GALLERY RECORDS 123,621 VISITORS

AS CHINESE EXHIBITION HITS HALFWAY MARK

KANSAS CITY, Mo., May 14 -- Reaching the halfway mark in its seven-week stay at the Nelson Gallery-Atkins Museum here, the famed Chinese Exhibition has recorded a total of 123,621 visitors to date.

The exhibition opened April 20 and runs for 50 days -- until June 8.

(The total includes 1804 persons attending special pre-opening events on April 19.)

According to gallery officials, the total-to-date "is on target with projections." Some 250,000 visitors have been estimated for the seven week stay in Kansas City.

Highest daily attendance was yesterday (May 13) when 7562 persons viewed the exhibition during an 11-hour period.

Average daily attendance for the first 25 days (plus April 19th) has been 4754 persons. Officials said the average has continued to rise steadily each day since the exhibition opened, "and we expect that curve to go up gradually throughout the remaining three-and-a-half weeks."

5/14/75

####

Contact: Rob Martin
753-3911

The Chinese Exhibition

The Exhibition of Archaeological Finds of the People's Republic of China
The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts
April 20th to June 8th, 1975

中華人民共和國出土文物展覽

FOR IMMEDIATE RELEASE

NOTABLES JOIN REGULAR CITIZENS IN VISITING CHINESE EXHIBITION

KANSAS CITY, Mo. -- Tens of thousands of students -- mingled with notable and ordinary persons from every walk of life -- have visited the Chinese Exhibition here in its first 25 days.

Nearly 200 elementary and high schools and more than 60 colleges have been represented, and organizations ranging from garden clubs to cultural groups have visited the exhibition at the Nelson Gallery-Atkins Museum.

In their midst have been prominent national and international figures, including Mrs. John D. Rockefeller III, Mary T. Brooks, director of the U.S. Mint, Bradford Morse, under-secretary-general of the United Nations, and United States Senators Hugh Scott (R., Pa.) and Hugh Long (D., La.)

(more)

Contact: Rob Martin 753-3911

The foregoing were in addition to American and Chinese diplomatic contingents from Washington, D.C. which attended pre-opening ceremonies April 19. At the opening, Deputy Assistant Secretary of State William K. Hitchcock represented Dr. Henry Kissinger, and Ambassador Han Hsu, deputy chief, Liaison Office of the People's Republic of China was the senior Chinese diplomat in attendance.

Among the interesting groups which visited the Nelson Gallery since April 20 have been the following:

- Art Literature Club of Chanute, Kansas
- Fortnightly Faculty Wives of the University of Missouri Columbia
- Southern Nuclear Board
- University of Kansas Silver Smithing Dept.
- Kickapoo High School, Springfield, Mo.
- Monday Coterie, Excelsior Springs, Mo.
- Gynecological Society of the University of Missouri at Kansas City
- Ethnic Arts Council of Beverly Hills, Calif.
- Mini-Mundo (travel group) Holt, Mo.

(more)

- Antiquarian Society of
  the Art Institute of Chicago
- Ducks Unlimited
  (An environmental group)
- Dairy Council of Greater
  Kansas City

To date, groups from 28 states and the District of Columbia have attended, and individuals from many other parts of the United States and from abroad have visited.

5/75

#####

Films

MEMORANDUM

May 7, 1975

To: Bob Friesner

From: Rob Martin

Subject: CBS News Program

cc: L. Sickman
T. Coe
M. Wilson
S. Songer
D. Fletcher

This is a followup to the visit of Mrs. Pamela Ilott of CBS News, New York, to the gallery on April 23 and her meeting with the Working Group. Mrs. Ilott has requested that CBS complete its filming of the exhibition during the period of Friday, May 23 - Tuesday, May 27. Because much of the filming will need to be accomplished during non-visiting hours (evenings and early mornings), special provisions will need to be implemented.

The CBS News film team will include:

- Pamela Ilott, Director, Cultural & Religious Broadcasting
- Nadine Satia, Assistant
- Walter Dombrow, Cameraman
- Michael Dillon, Assistant Cameraman
- Electrician, Name not presently available

Please relay this information to the Working Group, and let me know if these dates are satisfactory.

To Mr. Sickman and Mr. Songer: I will plan to be with the film team throughout their stay, and I do not see any requirements for guards being on station in the exhibition during non-visiting hours when the filming is in progress. The initial services of a gallery electrician will be needed to advise the CBS crew on outlets/loads, etc.

#####

中華人民共和國出土文物展覽

Because of the generosity of an anonymous donor, Channel 19 has been able to buy two superb films on the Chinese Exhibition. These unique productions, never before seen on American television, were actually filmed by the Chinese.

Be sure to see:

2100 YEAR OLD TOMB EXCAVATED to be shown Thursday, May 8, at 9:30 P.M.

and

HISTORICAL UNEARTHINGS IN NEW CHINA to be shown Wednesday, May 14, at 9:30 P.M.

(and don't forget--your tax-deductible Channel 19 membership not only helps us acquire quality material for your viewing enjoyment, it also brings you our monthly program guide!)

Publicity

May 13, 1975

Ms. Angeline Vogl
Assistant Editor
East/West Network, Inc.
5900 Wilshire Blvd.
Suite 300
Los Angeles, Calif. 90016

Dear Angie:

The color transparencies relating to the Chinese Exhibition have been received. Thank you for their prompt return.

We regret the awkward editorial situation relating to Kansas City vis-a-vis San Francisco, but we understand the changing communications requirements involved in journalistic and publishing fields.

As indicated in our phone conversation, we'll be most appreciative of any mention of Kansas City and the Nelson Gallery-Atkins Museum which your article may now include. For background, I'm enclosing a description of the gallery which may be useful; also attached are other informational items from which you may find some helpful facts. In the "Exhibition Design and Display" piece are descriptions of the mounting in Kansas City as it was refined from previous world stops.

If there's anything else you need, please let us know. And again, many thanks for your understanding.

Sincerely,

Robert K. (Rob) Martin
Project Director

MK Seckman

The Chinese Exhibition

The Exhibition of Archaeological Finds of the People's Republic of China
The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts
April 20th to June 8th, 1975

中華人民共和国出土文物展覧

HALFWAY POINT

(April 20 - May 14)

EXHIBITION ANECDOTES & VISITOR COMMENTS

(The following anecdotes and comments are in connection with "The Exhibition of Archaeological Finds of the People's Republic of China" during its first 25 days at the Nelson Gallery-Atkins Museum in Kansas City, Mo.)

An obviously-pregnant lady, with her husband, emerging from the exhibition, commenting, "Now, may we go to the hospital?".

An 81-year-old lady from Paola, Kansas: "Tiring but lovely. Next time, I'll use a wheel chair."

Robert L. Dawson of Cleveland, Ohio: "As expected, it was fabulous. The design and display were far superior to either Washington's (National Gallery of Art) or Toronto's (Royal Ontario Museum), both of which I've seen. The overall set-up here greatly enhanced the viewing."

(more)

Contact: Rob Martin 753-3911

Mr. and Mrs. W. Knox of St. Louis describing the exhibition as "wonderfully enchanting" and pondering "why Kansas City had gotten the exhibition and not St. Louis."

Mr. and Mrs. Richard Yant, Des Moines: "Fabulous."

Nancy & Steve Randall (Ages 7 & 10): "Neat."

Martha & Jeanne Couch, Springfield, Mo., "loved the chubby women" (pottery figurines of women from 8th century China).

A dinner guest turning to the exhibition's project coordinator and inquiring, "How many artists are in the show?"

5/75

#####

Publicity

MEMORANDUM

May 21, 1975

To: L. Sickman

From: R. Martin

cc: M. Wilson
T. Coe
S. Songer
D. Fletcher

Subject: KMBR-FM Visit
(radio)

The KMBR-FM Radio mobile unit will be in the circle from 10 a.m. to noon, Thursday, May 22 to do a remote broadcast related to the Chinese Exhibition.

Fred Everett will be the on-the-air MC and will want to talk briefly with Mr. Sickman and Mr. Wilson.

Mr. Songer will please inform the appropriate guards inside and outside the North Doors. The van will be parked on the East Side of the circle.

#####

T. Sickman

Publicity

The Chinese Exhibition

The Exhibition of Archaeological Finds of the People's Republic of China
The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts
April 20th to June 8th, 1975

中華人民共和国出土文物展覧

May 22, 1975

Mr. and Mrs. Giorgio Bacchi
Art Correspondents for the
Christian Science Monitor
1238 Wood Avenue
Colorado Springs, Colo. 80903

Dear Mr. and Mrs. Bacchi:

Enclosed are the four 8 x 10, Black-and-White photographs you requested. The exhibition numbers/descriptions are as follows:

- No. 91, Bronze rectangular ting with human-mask design
- No. 117, Bronze rectangular hu with interlaced dragon design
- No. 302, Painted pottery mounted hunter
- No. 315, Three colored pottery figure of woman

For full descriptions, please consult the black-and-white catalogue (Text Provided by The Organization Committee of The Exhibition of Archaeological Finds of The People's Republic of China).

No credit lines are required in connection with the use of the photographs. For your information, the photographs are from sources other than the official Chinese negatives, and the Nelson Gallery-Atkins Museum has rights to these for publicity purposes, including use in publications such as the Christian Science Monitor.

We very much appreciate your interest and patience, and we look forward to seeing your article.

Sincerely,

Robert K. (Rob) Martin
Project Director

The Nelson Gallery-Atkins Museum, Telephone 816-561-4000
4525 Oak Street Kansas City, Missouri 64111

5/23

TO: L. Lickman

FROM: R. Martin

SUBJECT: attached.

Would like to have our New York try to place all or part of this.

Please review

RBM

Publicity

ROUGH DRAFT

FOR IMMEDIATE RELEASE

NELSON GALLERY DISPLAYS CHINESE EXHIBITION WITH 'REFINED ELEGANCE, SIMPLE GOOD TASTE'

An In-Depth Look at the Installation

by

Rob Martin

For the Chinese Exhibition, Kirkwood Hall of the Nelson Gallery-Atkins Museum in Kansas City (Mo.)greeted visitors with a mix of Western marble and Oriental adornment.

The national flags of the United States of America and of the People's Republic of China hung unruffled on either side of the entranceway to the famed Chinese Exhibition, on display here from April 20 to June 8.

A high, white wall to the left of the entranceway formed the outer perimeter of the exhibition. On the wall were maps and paintings of China.

The exhibition doorway was draped with a huge white banner vertically embossed with red calligraphy. Translated, the characters read "The Exhibition of Archaeological Finds of the People's Republic of China."

Thus, the visitors' journey through 600,000 incredible years of Chinese material culture began.

Robert K. (Rob) Martin was named project coordinator for the Chinese Exhibition during its visit, April 20 - June 8, 1975 to the Nelson Gallery-Atkins Museum, Kansas City, Mo. Martin is with the international public relations counseling firm of Carl Byoir & Associates, Inc., New York.

NELSON DISPLAY/ 2-2-2

Planning for the Chinese Exhibition at the Nelson Gallery began last fall after the announcement was made in Washington and Peking that an additional American stop (beyond the nation's capital) had been agreed to by the designated American and Chinese committees.

Exactly why Kansas City was chosen is a question whose real answer lies hidden somewhere in the diplomatic quarters of Washington and Peking.

Certainly, the reputation of the Nelson Gallery, its physical size to house such a large and complex exhibition, and the staff expertise to mount it well were determining factors.

Laurence Sickman, gallery director and Marc F. Wilson, curator of Oriental Art, along with supporting members of the Nelson staff, found themselves immeshed in one of the most immense and complicated planning assignments ever to present itself to a museum anywhere.

The challenge was intensified by the realization that the Nelson Gallery and Kansas City were in distinctive international company. Only six other world cities -- Paris, London, Vienna, Stockholm, Toronto, and Washington, D.C. -- had hosted the priceless collection.

Designing the maze or labryinth which would house the exhibition would follow the basic plan established at the National Gallery of Art. The National Gallery had refined display approaches made in other world cities where the exhibition visited.

(more)

NELSON DISPLAY/3-3-3

For those who saw the Chinese Exhibition in Paris and then in London, the display elements were in sharp contrast. The French - perhaps because of shortage of time - elected to display the objects in stark simplicity. The British, on the other hand, spent more than $100,000 on display areas, cases and lighting. To view the jade burial suit in London, a visitor "descended" into an area with all the brooding moodiness of a tomb. Overall, the Royal Academy was dark, with the objects themselves bathed in light.

At the Royal Ontario Museum in Toronto, the jade suit was displayed under hard quartz lighting which, according to museum descriptions, "sharpened objects and maintained natural colors."

In Washington, D.C., the National Gallery of Art utilized a 9 ½ by 5 ½ foot case lighted from above by recessed tungsten-filament bulbs which created an awesome but natural mood.

The Nelson Gallery display followed the pattern set by the National Gallery, and the jade suit display case was, in fact, the same case used in Washington.

The Nelson Gallery's Spanish-Italian Decorative Arts Room was transformed into a somber, yet dramatic setting for the burial shroud of the Han Princess, Tou Wan.

As to floor space, the challenge of effectively utilizing up to 20,000 square feet was approached with similar wisdom from world city to world city. The requirement for presenting the exhibition in historical sequence set patterns of design/display which achieved refinement from place to place. (more)

NELSON DISPLAY/ 4-4-4

In Toronto, the Armour Court and Exhibition Hall of the Royal Ontario Museum totaled 16,000 square feet, some 2,000 square feet more than was available at the Royal Academy in London. At the National Gallery of Art, exhibition areas covered 16,000 square feet and at the Nelson Gallery-Atkins Museum the square footage approximates 18,000.

The most famous object in the Chinese Exhibition -- the Flying (Galloping) Horse of Kansu from the Eastern Han Dynasty (AD 25 - 220) -- made distinctive advances from place to place.

In Europe, the Flying (Galloping) Horse was displayed by itself. In Toronto, John Anthony, chief of display at the Royal Ontario Museum, designed a waist-high display case about 18 feet in length. In it, he arranged the cortege of horses and carriages (excavated at the same time in 1969) along the top of the case with the Flying Horse on a slightly-raised platform, at the head of the column. The effect was heightened by having the horses in the center of an area free of any other exhibit.

In Washington, the Galloping Horse was set off by itself in a wonderfully-lighted cylindrical case.

At the Nelson Gallery-Atkins Museum, Marc F. Wilson, curator of Oriental Art, also elected to set the Flying Horse apart from the cortege of other horses, carriages, and attendants.

(more)

NELSON DISPLAY/ 5-5-5

Though the famous horse has its own space, it in effect "leads" the cortege. The viewer enters a doorway and before him is a narrow, vertical, smoky glass panel through which he sees the cortege in its display case. The cortege is directed toward the viewer's right. Turning right, the visitor next entered a circular room (18 feet in diameter).

Encased in a tall vertical transparent chimney is the Flying Horse, perched on a plexi-glass stand. It is lighted, with brilliant intensity, from above. Behind the horse is another vertical glass panel similar to the one which "teased" the viewer upon his entering the doorway.

Now, the visitor sees that the Flying (Galloping) Horse is "leading" the cortege, in that the position of the famous steed is in a perfectly-straight line with the cortege and in the same direction.

From the circular room, the viewer is "spiraled" into the room with the cortege, and again the visitor looks back through the glass panel to see the Flying Horse at the head of the bronze procession.

(Normally, the space occupied by the bronze procession is the South Loan Gallery of the famous Kansas City museum.)

At the Nelson Gallery, the 385 objects of the exhibition are shown in some 100 display cases of one-, two-, three-, or four-transparent sides, depending on the configuration.

(more)

NELSON DISPLAY/ 6-6-6

The Nelson installation utilizes many more four-sided, free-standing cases than were used in other galleries which housed the exhibition. The four-sided cases allowed viewing of the objects from all angles. Many visitors to the Nelson commented how much the viewing were enhanced by these type of cases.

Inside the cases were display blocks, stands, and backdrops covered in fabrics of varying colors and textures. The objects were "lashed" down with thread or supported by bracketing devices to prevent them from moving.

Thermo-hygrometers (measurements for temperature & humidity) were placed inside each case. Lighting was through filtered panels in the tops of the cases and from spotlights on the ceilings of the galleries.

Logistically-speaking, the mounting of the Chinese Exhibition in Kansas City required tens of thousands of man-hours of work, thousands of boardfeet of lumber, tons of wallboard material, hundreds of gallons of paint, and untallied numbers in nails, striping tape, fabrics, and other sundry materials.

One-hundred, 35-lb. lead ingots (totaling 1 3/4 tons), were acquired from the Kansas City Star for weighting down free-standing display cases (to prevent their moving when bumped), and 350 lbs. of silica gel were purchased for placement inside the cases to control humidity. (Various objects required high humidity; others, like bronze, demanded low moisture in the air).

Again, mounting an exhibition of this size was a complex and costly business.

(more)

NELSON DISPLAY/ 7-7-7

Funding (in excess of $400,000) for the exhibition's visit to Kansas City received primary support from the National Endowment for the Humanities, a federal agency. The gallery itself expended mammoth amounts of money and man-hours. What they created was a unique and impressive installation of first-quality. Visitors viewed priceless objects presented in matchless style.

Walls in the exhibition varied in color from white to blue to brown to red to gray. Carpeting was in two colors -- bright red and chocolate brown.

Moods changed from room to room. As the visitor entered the exhibition, the atmosphere was dark, somber, and cave-like, reflective of the Stone Age period represented by the artifacts in this area. Then, man discovers metal (as seen in the early bronze objects in the succeeding periods), and the atmosphere suddenly brightened (the dark walls, ceiling, and floor became light and colorful).

In all, the Nelson Gallery presentation was a carefully-planned labryinth or maze - variously-lighted in its general atmosphere, brightly-lighted within the cases, and colorfully-balanced in its portrayal of the artifacts and of the cultures they represented. The result was quietly dramatic with refined elegance and simple good taste.

Visitor comments ranged from "neat" to "fabulous". One viewer, who saw the exhibition in two other international cities, observed, "It may well be the finest installation in all of the world stops."

(more)

That's exactly the observation toward which the Nelson Gallery-Atkins Museum staff directed their time and resources so unceasingly for the Chinese Exhibition.

########

CAT - Staff - employees

Feb. march April May 10 June

MEMORANDUM

May 29, 1975

To: L. Sickman

From: R. Martin

Subject: My Departure

cc: T. Coe
M. Wilson
R. Taggart
S. Songer
D. Fletcher

Unless some unforeseen calamity occurs, my plans are to depart for Atlanta on Tuesday, June 10. Naturally, this is with your concurrence.

Patty Anderson

To handle media inquiries and special requests through the period of packing/shipping and to finalize all public relations/coordinating functions of my office, I am recommending that Beverly Rosenberg, Lois Stock, and Sandy Williams remain on duty through the end of June.

(Additionally, I am recommending that consideration be given to permanent staff positions for Beverly, Lois, and Sandy should that be their individual wish.)

I think it is likely that local media including the STAR and the television stations, will try to cover the departure of the exhibition. Beverly will respond to any inquiries concerning the shipment with the attached statement. I will have briefed my counterpart in San Francisco about the security aspects of the movement as it relates to news media interest, but there are never any guarantees that media will not show up at the airport and/or gallery to try and cover the departure/arrival.

Between now and my departure, I will commit to writing any outstanding project items, plus recommendations on various other issues.

Your personal courtesies and those of the entire staff have been most generous, and I am deeply appreciative of the opportunity to have been associated with this tremendous exhibition and with the Nelson Gallery. It seems like only yesterday that I arrived. It's been a great challenge for which I'm grateful, and the persons with whom I've worked will be long remembered. Thanks for everything.

#####

Cat - Pub -

MEMORANDUM

June 4, 1975

To: Marc Wilson

From: Rob Martin

Subject: Exhibition Photography

cc: Laurence Sickman ✓
Ted Coe
Ross Taggart
George McKenna
Sherwood Songer
John Lamberton

1. Here is a complete set of Lamberton's contact sheets, except for Numbers 29, 30, and 60. I've asked John to track down another set of these numbers and give them to you.

2. The other four contact sheets (of airport scenes) are from George Alexis of Warner Studios (517 Delaware, 842-4112) who photographed for us and TWA the day of arrival. The control of these negatives will need to be negotiated. TWA paid his freight.

3. I have indicated with a small red dot in the corner those views (67 in all) which you might consider for purposes of presentation to the Chinese. I'm recommending that you put together a bound picture book (souvenir book) for presentation to the Working Group upon their departure. This should be done well, and John Lamberton has ideas on how to do it. A 5 X 7 photo format (vice 8 X 10) will do nicely.

4. In addition to the black-and-white photographs, the Chinese have requested duplicates of color slides of the installation. I understand that John Lamberton has already put an order in for these.

5. Attached is a list of contact sheet numbers for pictures Mr. Vickers has requested.

6. Attached is a proposed text for an agreement between the gallery and John Lamberton. John agreed at the outset that we were buying not only his time but all of his materials, including rights to his negatives. He subsequently has agreed and is in concert with the idea of the negatives becoming a permanent part of the gallery archives. From time to time, he would like to obtain copies of photographs from these negatives, and as the photographer who did the work, this is a reasonable request.

7. The views with the big black-purple dot are ones which I'd personally appreciate copies.

(more)

8. I am recommending that John Lamberton be considered for a position as a part-time staff photographer for the gallery. As a student at the KC Art Institute, he is readily available on short notice. He has been working at the rate of $5.00 an hour. I believe his experience to date and good performance may justify an increase in that rate as time goes by. (Prevailing professional rates are in excess of $25.00 an hour). John has been a good ally throughout this project, and frankly, his time and expenses were incredibly reasonable for the magnitude of subject matter which was photographed to document the exhibition. This is obvious in the black-and-white and color material which he completed. The fact that John can do his own black-and-white developing and printing, either at the Art Institute or in the gallery's dark room, make his services to the gallery especially attractive.

######

Pub. Rel.

PROPOSED AGREEMENT BETWEEN THE NELSON GALLERY

AND JOHN LAMBERTON, PHOTOGRAPHER

In return for monetary compensation provided during the period of February - June, 1975, John Lamberton agrees to surrender to the Nelson Gallery all black-and-white photographic negatives and 35mm color transparencies relating to the Chinese Exhibition and produced under the freelance service arrangement established with the gallery during said period.

The negatives and transparencies will be placed on permanent file in the gallery archives for continuing use and reference.

John Lamberton agrees to relinquish to the Nelson Gallery all rights to the negatives and transparencies upon their depository in the gallery, with the following condition: From time to time and upon reasonable notice to the gallery, John Lamberton will have access to the negatives for purposes of producing additional photographic prints for his own use. These prints would be for purposes relating to demonstrating John Lamberton's capabilities as a photographer (portfolio purposes). No additional commercial benefit may be derived from their use. John Lamberton agrees to return said negatives in good condition and within a reasonable period of time.

_____

John Lamberton

6/4/75

_____

For the Nelson Gallery

News Release

FOR IMMEDIATE RELEASE

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(more)

NELSON DISPLAY/ 3-3-3

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(more)

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(more)

NELSON DISPLAY/ 8-8-8

Moods changed from r om to room. As the visitor entered the exhibition, the atmosphere was dark, somber, and cave-like, reflective of the Stone Age period represented by the artifacts in this area. Then, man discovers metal (as seen in the early bronze objects in the succeeding periods), and the atmosphere suddenly brightened (the dark walls, ceiling, and floor became light and colorful).

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That's exactly the observation toward which the Nelson Gallery-Atkins Museum staff directed its time and resources . so unceasingly for the Chinese Exhibition.

6/75

#####

Publicity Film
Ross ?
CBS

MEMORANDUM

June 2, 1975

To: Ross Taggart

From: Rob Martin

Subject: Audio Tapes

The attached bill from Burstein-Applebee is for five audio tapes (two cassettes and three reels). These were purchased for the purposes of duplicating (1) the bells' recording, and (2) "Music for a Thousand Autumns" (the 8th century Tang music).

KCMO is duplicating these for us from the original tapes at no cost to the gallery.

One copy of each recording is going to CBS News in New York for purposes of the network's planned one-hour special concerning the Chinese Exhibition.

Because of the mammoth national exposure which the Nelson Gallery will receive via the CBS program, we cannot very well ask the network to pay this small expense.

One copy of the bells' recordings is going to the Shirley Sun film crew. We are asking that her organization pay for it.

The remaining copies of the tapes are for gallery retention.

######

The Kansas City Times

(The *Morning* Kansas City Star)

The Kansas City Star Company, Owner and Publisher

MEMBER OF THE ASSOCIATED PRESS

The Associated Press exclusively is entitled to use for republication all local news published herein as well as all AP dispatches

Vol. 107 Wednesday, June 11, 1975 No. 237

An Example for Kansas City In the Chinese Show

The people of Kansas City and of this region long have appreciated the Nelson Gallery of Art. They know of its excellence and are glad that it is here. But many may have thought of it as something apart from the city; an institution that materialized one day in the middle of the 1930s depression as the legacy of the long-dead founder and publisher of The Kansas City Star, William Rockhill Nelson.

"The Exhibition of Archaeological Finds of the People's Republic of China," just concluded, attracted more than 270,000 persons to the Nelson over a 7-week period. They came from all parts of the country, but most were from the central region of America and the Kansas City area. And along with the crowds and the magnificent Chinese show came a new sense in Kansas City of the value of this art museum.

The great Chinese collection was in Kansas City because the Nelson Gallery was here. Not many museums in the nation could have handled it in the way it was presented; only the merest handful would have a staff remotely as competent in Chinese art.

If the Nelson Gallery didn't exist, the community would be frantically trying to originate and develop such an institution. At this late date, the undertaking would be virtually impossible. Other cities of comparable size and longevity have been unable to do so. Kansas City's art museum happened accidentally. It was opened in 1933 because a man who founded a newspaper here in 1880 and who died in 1915 thought art was important and lacking in Kansas City.

The Chinese exhibition, in itself, is one of the great collections of this or any other age. The hundreds of thousands in North America and Europe who have seen it have a new vision of the depth and vast sweep of Chinese civilization and art. The historic significance of the objects is obvious and their beauty has found a universal response. In Kansas City the Chinese have been not only generous with their heritage but gracious guests. A few weeks ago they arranged a buffet dinner at the gallery for the staff, the guards, the special police detail and their families. Between 200 and 300 persons were invited.

The Chinese show was the clearest demonstration of what can be done in the way of special displays and events when the money is available. The exhibition here would have been impossible without the gallery, but it would have been very difficult for the gallery without financial support from the National Endowment for the Humanities. The gallery gets only token support from the city government.

Perhaps those days are ending. There is every reason why the city should help in the development and improvement of one of its greatest assets. The public, on the basis of what has happened in the past seven weeks, should be receptive. The gallery is theirs and they are proud of it.

The Kansas City Times
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If the Nelson Gallery didn't exist, the community would be frantically trying to originate and develop such an institution. At this late date, the undertaking would be virtually impossible. Other cities of comparable size and longevity have been unable to do so. Kansas City's art museum happened accidentally. It was opened in 1933 because a man who founded a newspaper here in 1880 and who died in 1915 thought art was important and lacking in Kansas City.

The Chinese exhibition, in itself, is one of the great collections of this or any other age. The hundreds of thousands in North America and Europe who have seen it have a new vision of the depth and vast sweep of Chinese civilization and art. The historic significance of the objects is obvious and their beauty has found a universal response. In Kansas City the Chinese have been not only generous with their heritage but gracious guests. A few weeks ago they arranged a buffet dinner at the gallery for the staff, the guards, the special police detail and their families. Between 200 and 300 persons were invited.

The Chinese show was the clearest demonstration of what can be done in the way of special displays and events when the money is available. The exhibition here would have been impossible without the gallery, but it would have been very difficult for the gallery without financial support from the National Endowment for the Humanities. The gallery gets only token support from the city government.

Perhaps those days are ending. There is every reason why the city should help in the development and improvement of one of its greatest assets. The public, on the basis of what has happened in the past seven weeks, should be receptive. The gallery is theirs and they are proud of it.

Publicity

11th June, 1975

William W. Baker, Esq.,
Kansas City Star,
18th and Grand,
Kansas City, Missouri 64108

Dear Bill,

The editorial in this morning's paper concerning the Gallery and the Chinese show was perfect in every way. I want to tell you how appreciative all of us are. Indeed the Gallery sprung on the community like Athena from the head of Zeus, and it has taken a long, long time to get her acquainted with the city.

I thoroughly agree with your writer that the Chinese Exhibition has done a great deal to make the community aware of the Gallery and instill a new kind of pride that it is here and belongs to all of us.

You may be sure all of us here realise to what a very large extent the success of the Exhibition depended upon the wonderful coverage given it by the Star and Times.

With every good wish.

Sincerely yours,

Laurence Sickman
Director

LS:jf

M Dickman CAT Publicity

JOSLYN ART MUSEUM

June 17

Robert K. Martin
Project Director
The Chinese Exhibition
The Nelson Gallery-Atkins Museum
4525 Oak Street
Kansas City, Missouri 64111

Dear Mr. Martin:

We appreciate your cooperation in providing two color slides for consideration in a World-Herald feature story about the Chinese Exhibition.

I am returning the slides (enclosed) and a copy of the article for your files.

Thank you again for your assistance. Many tours from the Omaha area made the trip to Kansas City to view the great treasures. It must have been a tremendous success.

Sincerely,

Joanne Evans
Programs-Promotion Office

Encls: slides # 369 and 14-F

2200 DODGE STREET OMAHA, NEBRASKA 68102 402 342-3996

Chinese Treasure In Kansas City

By Herb Probasco

With the enthusiasm normally reserved for the European masters, art lovers in the Western world have been crowding museums to see the first overseas exhibition of Chinese archaeology.

Since April 20, the exhibit has been on display at the Nelson Gallery-Atkins Museum in Kansas City, Mo., the only place it will appear in this country outside of the National Gallery of Art in Washington, D.C., where it closed in March.

In the exhibit are 385 objects excavated by Chinese archaeologists since 1949, the year the Communists founded the People's Republic of China.

The items illustrate the cultural history of China over a span of 600,000 years, beginning with bones of the Lantian Man of the Paleolithic period and winding through dynasty after dynasty to the 14th century AD.

Most of the exhibition is arranged chronologically, rather than being grouped according to styles, enabling the observer to sense the gradual development of arts and crafts in China.

Burial Suit

The bronze in the accompanying color photo is one of dozens of bronzes from different ages and of different functions that are on display.

It is a ritual wine vessel that was made more than 3,000 years ago during the Shang dynasty. It was unearthed in 1957 and is regarded as one of the most remarkable pieces to have been recovered.

On its shoulder are three sacrificial animal heads. On its belly are three groups of large animal mask designs with thunder and cloud patterns between. On the foot rim are four symmetrical cross-like openings.

The two most widely publicized pieces in the exhibition are the jade burial suit of the princess Tou Wan and the bronze figure of a flying horse.

The jade suit dates to the late 2nd century BC and was uncovered in 1968 in her tomb in Hopei Province. It consists of 2,160 small tablets of jade, divided into 12 parts, all stitched together with silk-wound gold wire and gold wire.

The flying horse is shown perched on one leg on the back of a startled flying swallow. It dates to the 2nd century AD and was excavated in 1969 in Kansu Province.

Two Dumplings

The variety of the exhibition is one of its greatest strengths. It is not just pots, figures and bronzes, although those alone are worth seeing.

There are stone adzes, bone needles, acupuncture needles, spear heads, bells, coins and fragments of written documents — there even are items of food: a fried bread roll and two dumplings.

Incredible care and security have accompanied the exhibition during its nearly two years on display in Europe, Canada and the United States.

When it was flown from Washington to Kansas City last month, eight federal marshals, five Chinese and an official of the Nelson Gallery were along.

Each item had its own crate, handmade in China, and each crate had two built-in locks. One of the Chinese had the key to one lock; the Nelson staff member had the other.

The crates were unpacked one at a time, and the contents received a thorough examination by several persons who compared the item to three photographs of the item. Another photographic check will be made when it is packed for the return to China.

Nelson Gallery officials advise that persons should count on spending about three hours viewing the Chinese exhibition, including time for waiting in line, as the 1,800 who showed up on opening day had to do. Visitors may go through the galleries at their own pace.

Visiting Hours

Here is more information for those who wish to see the Chinese exhibition in Kansas City:

Dates: Through June 8.

Location: The Nelson Gallery-Atkins Museum, 4525 Oak Street, Kansas City, Mo.

Gallery hours:

Sunday — 2 to 6 p.m.; Closed Monday except to special groups; Tuesday and Friday — 10 a.m. to 9 p.m.; Wednesday, Thursday and Saturday — 10 a.m. to 5 p.m.

Admission: 50 cents for adults, 25 cents for children; no special fee for Chinese exhibition; free on weekends.

Little Comedy

Hollywood (UPI) — Rich Little has signed with NBC-TV to star in a projected weekly comedy series for the 1976-77 season.



Ritual wine vessel, part of the exhibit of Chinese archaeology at the Nelson Gallery-Atkins Museum in Kansas City, the nearest point to Omaha the exhibit will visit.

And China Photos Are at the Joslyn

An exhibit of 200 photographs by Westerners spanning a century of life in China will be on display at the Joslyn Art Museum, May 23 to July 28.

Titled "Behind the Great Wall of China, Photographs from 1870 to the Present," the exhibit is a chronicle of an ancient civilization undergoing drastic change, much of it violent.

The photographers are both professionals and amateurs. Some are unknown; some were in China on business and governmental assignments; others were journalists, such as Edgar Snow and his wife, Helen Foster Snow, who were among the first to meet and interview Mao Tse-tung.

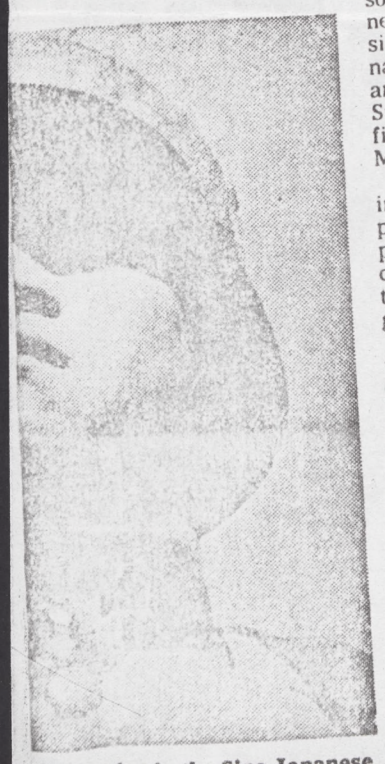
The earliest photographs include some taken when photography was at best a primitive process that required using fresh egg white to prepare an emulsion for a glass plate.

Among the prominent modern photographers in the exhibit are Robert Capa, Henri Cartier Bresson and Marc Riboud.

Capa, who was killed on assignment in Indochina in 1954, photographed the Japanese attacks on Chinese civilian populations in the 1930s and noted:

". . . the Chinese will to stem the attack has an Asiatic depth and limitlessness.

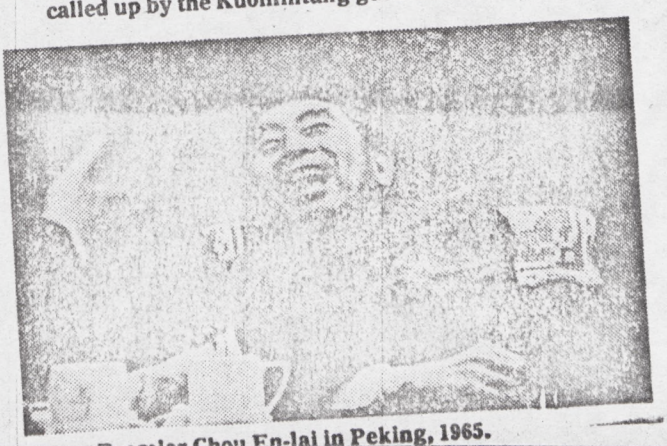
"Just think how much it may mean one day when this Chinese initiative will be used for tasks other than to resist the brunt of enemy attack."



...combat in the Sino-Japanese



A bewildered old man searches for his son among recruits called up by the Kuomintang government in 1949.



...Premier Chou En-lai in Peking, 1965.



Mr Laurence
Heckman
901 E. 47th
Kansas City, Mo.
64110

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1975

ROBERT K. MARTIN
1718 PINE RDG DR.
ATLANTA, GA.
30324



CAT

Robert K. (Rob) Martin

Carl Byoir & Associates, Inc.
Life of Georgia Tower
600 West Peachtree Street, N.W., Atlanta, Georgia 30308
Telephone (404) 881-1353

Home:
1718 Pine Ridge Dr NE
Atlanta, Ga 30324
404/872-9975

June 23

Larry:

A note to say I'm settling back into a "normal" existence (but I miss you all). It was a great experience for us all, and it's rather "sobering" to find we all survived.

The invitation to visit Atlanta is a standing one. You'll be most welcome.

Best wishes, and thanks so much for everything.

Rob

Bob Martin



SPECIAL EXHIBITION HOURS

During the last week of the Chinese exhibition (June 2—June 8) the Gallery will be open to the public each day from 10:00 a.m. to 9:00 p.m. to accommodate as many visitors as possible.

The Nelson Gallery and Atkins Museum

Calendar, June-August, 1975

Exhibitions

THE EXHIBITION OF ARCHAEOLOGICAL FINDS OF THE PEOPLE'S REPUBLIC OF CHINA

Through June 8

Only one week remains for visitors to view the magnificent showing of 385 recently excavated objects from China which continues to be housed in the first floor east wing of the Gallery. Uncovered in the period between 1949 and the early 1970's, the wide array of artifacts recounts the history and culture of the nation from 600,000 B.C. through the Yüan Dynasty of the fourteenth century. Arranged in thirty-four chronological groups, the works enable one to trace the course of Chinese civilization from earliest antiquity, often in examples of the utmost rarity, hitherto largely unknown to the Western world.

Attendance at the exhibition has been phenomenally large, and many Kansas Citians will want to return to refresh their memories of this extraordinary exhibition. Those who have not yet seen it have a rewarding experience in store, and they are urged to plan a visit before the closing day, June 8. Such a comprehensive assemblage of Chinese art has never before been brought to America, and no one will want to miss the unique opportunity to enjoy it in their own Gallery.

Through the goodwill of the People's Republic of China and with substantial support from the National Endowment for the Humanities, the Gallery is privileged to present this unprecedented showing. The Missouri State Council on the Arts has generously assisted in financing educational programs in the state.

A sumptuously illustrated guide to the exhibition, with plates in color and black and white, has been prepared by the Gallery; it reproduces all of the objects. In addition, an unillustrated catalogue is available, containing text by the Committee for the Organization of Exhibitions of Archaeological Finds of the People's Republic of China. Several posters and a number of postcards and slides may also be purchased.

GENERAL INFORMATION

There is no charge for admission to the exhibition, other than the cost of admittance to the Gallery building: fifty cents for adults, twenty-five for children.

Special hours of opening until June 1 are: Tuesday and Friday, 10:00 a.m. to 9:00 p.m.; Wednesday, Thursday, and Saturday, 10:00 a.m. to 5:00 p.m.; Sunday, 2:00 to 6:00 p.m. Last admission to the Gallery is approximately one to one and a half hours before closing time in order to assure sufficient time for viewing the exhibition. To avoid congestion no tours are conducted. Individual audio-electronic tour units are available at nominal cost.

During the last week of the exhibition (June 2—June 8) the Gallery will be open to the public each day from 10:00 a.m. to 9:00 p.m. to accommodate as many exhibition visitors as possible.

General tours of the Gallery's permanent collection are provided, Tuesday through Saturday, at 10:00 a.m., 11:00 a.m., 12:00 m., and 2:00 p.m. To arrange Gallery tours for groups please call in advance the Education Department, 561-4000.

Shuttle bus service is available to and from the Sears parking lot at 47th and Jefferson every twenty minutes beginning one hour before Gallery opening hours and ending one hour after closing: i.e., Tuesday and Friday, 9:00 a.m. to 10:00 p.m.; Wednesday, Thursday, and Saturday, 9:00 a.m. to 6:00 p.m.; Sundays, 1:00 to 7:00 p.m. Buses are specially marked and make stops along 47th Street at designated locations. Although there is no parking fee, the standard A.T.A. fee of forty cents is in effect.

Everyone is encouraged to take advantage of car pools and available public transportation when possible.

There is absolutely no parking in the loop area immediately in front of the north entrance to the Gallery. Re-posting of streets in the area of the Gallery have created additional parking spaces.

FELIX BRACQUEMOND AND THE ETCHING PROCESS

August 3—31

The career of the French artist Félix Bracquemond (1833-1914) was notable not only for his own work as a master printmaker, but also for his direct influence on the graphics of his painter friends. He etched the plates drawn by his older colleague Corot, taught Manet the techniques of etching, and, in 1862, with the printmaker Legros, the printer Delâtre, and the publisher Cadart, helped found *La Société des aquafortistes* (Society of Etchers). The Society revived and renewed the craft of etching, publishing examples by, to name but a few, Manet, Jongkind, Daubigny, Corot, Fantin-Latour, Meryon, and Haden. Bracquemond participated with twenty-eight of his peers in the first Impressionist exhibition of 1874. In 1889 he aided in establishing the *Société des peintres-graveurs* (Society of Painter-Engravers) and was the first president of the group, which included Degas, Pissarro, Renoir, Sisley, and Toulouse-Lautrec.

Aside from the technical instruction he provided to his colleagues, Bracquemond was instrumental in shaping their graphic styles by sharing with them his copy of Hokusai's series of woodcuts in the form of a sketchbook, the *Mangwa,* which he had discovered in 1856, only two years after Commodore Perry's entry into Japan. His own direct borrowings from the *Mangwa* in the form of etchings of flowers and birds were used as designs for a dinner service by the ceramic dealer Rousseau. Later, an important part of his *oeuvre* consisted of avian subjects. A painter and decorator, as well as a

printmaker, Bracquemond worked in the Art Nouveau and Impressionist manners, and, indeed, tended to exploit and follow current fashions rather than to initiate them. His Impressionist friends "learned from him. While Bracquemond was skillfully reflecting bourgeois tastes, his friends used the bourgeois to reflect life itself."

As several states of all of Bracquemond's prints in the exhibition are shown, it is fascinating and revealing to observe how the artist revised his images in the course of etching them, seeking always the most pictorially effective expression of the themes. Bracquemond was one of the first etchers to attempt to capture in an essentially monotone medium the transitory nuances of light and atmosphere which the Impressionists could more closely approach in fully chromatic painting. He was a sensitive portraitist and, in an age preceding accurate photographic reproductions of works of art, a formidable copyist, or rather transcriber, of others' paintings, creating, for example, for Courbet an etched version of *Les Demoiselles de village* that is the quintessential printed equivalent, an embodiment of the spirit rather than the physiognomy of the canvas.

A vital catalyst in the course of later nineteenth century French art, Bracquemond was a consummate craftsman whose technical prowess tended to constrain his imagination. The illustrated catalogue, available at the Sales Desk, contains an illuminating study of Bracquemond's methods. Organized by John Carroll University, the exhibition is drawn from the John Taylor Arms Collection, a gift of Ward M. and Mariam C. Canaday to the College of Wooster, Ohio.

THREE CENTURIES OF FRENCH SATIRE, 1614-1914

August 3—31

Politics, fashion, social customs, wars, vices, and popular entertainments and follies are among the themes that printmakers have pilloried in caricatures and grotesques intended to ridicule and reform current evils. From the earliest days of engraving to the familiar present-day newspaper cartoons, exaggeration, distortion, and allegory have been graphic devices to expose and improve the human condition.

Although they cannot be said to have invented the comic image or the witty visual travesty, the French have excelled in satire from Callot in the seventeenth century to the apogee of the pictorial papers they originated in the nineteenth century, when Daumier, Grandville, Gavarni, and other illustrators specialized in trenchant topical commentary.

Satire dealt initially with representations of the ugly, the deformed, and the plebeian, seen as evidences of moral degradation and deemed shocking because of their very realism. Grotesqueries in costume, manner, or physiognomy were first derived from the Italian performers of the Commedia dell'Arte. Led by the brothers Carracci, in Bologna, painters popularized the style of what we now call caricature, and Bernini brought the genre to France. The depiction of men as animals, and *vice versa,* and the construction of composite human figures from elements or symbols of their occupations also had Italian origins, but became ubiquitous.

Political satire in France began with the Spanish invasion in the seventeenth century, but, ironically, its most accomplished practitioner was Goya, at the time of the French occupation of Spain. Social and political satire flourished in liberty-loving eighteenth century England, but it was not until 1830, after the fall of Napoleon and the rise of the bourgeoisie, that French caricature reached its ascendant, becoming so virulent that it provoked the censorship of King Louis-Philippe.

All of the aspects of satire in France for three hundred years can be sampled in this exhibition organized and selected by the Bibliothéque Nationale, Paris. Many of the one hundred impressions by forty-eight artists are illustrated in the catalogue available at the Sales Desk.

The exhibition has been supplemented by graphics from the Gallery's permanent collections.

Friends of Art
SALES AND RENTAL GALLERY

SUMMER INVITATIONAL EXHIBITION

June 15—September 15

As in many previous years, the Sales and Rental Gallery has assembled for the summer a group of works of art by persons in the region who have been invited to exhibit. Active in the Midwest, some of them participants in earlier Mid-America Annual showings and consignors of work to the Sales and Rental Gallery at other times of the year, the seven artists represented are Philomene Bennett, Martha Crow, Frederic James, Lou Marak, Michael Meyers, Richard Slimon, and Robert Sudlow. Limiting the number of exhibitors to seven allows each to show a more extensive range of art works than a regional exhibition customarily can permit, thus providing a series of capsule one-man surveys. Visitors are afforded an index to the state of contemporary art in our area.

Through Sunday, June 29, the regular hours of opening prevail: Tuesday through Saturday, 1:00 to 4:00 p.m., Sunday, 2:00 to 6:00. Beginning Sunday, July 6, the Sales and Rental office is open on Sundays only from 2:00 to 5:30, under the direction of Mr. Richard Bailey and Mr. Richard Swartzel. Regular hours resume Tuesday, September 2. Throughout the summer the exhibition rooms (other than the office) continue to be open at all times during Nelson Gallery hours, and a desk is provided where written orders for purchase may be deposited.

Illustrated on the cover of the calendar is a detail of the pottery figure of a squatting woman from a mausoleum of the 3rd century B.C., unearthed in 1964 at Lintung, Shensi.

Friends of Art

YOU'LL BE INTERESTED TO KNOW . . .

Response to the offering of a Balkan Adventure, departing August 8 for Bucharest, Istanbul, and Dubrovnik, has been gratifying. At present the excursion is fully subscribed, but cancellations can always be expected and reservations are still being accepted in the Friends of Art office for places on the waiting list.

Two prints from the most recent offering of the Print Collectors of the Friends of Art, Dale Eldred's "Homage to the Ancients" are available for repurchase at the original offering price. If you are interested please call the Friends of Art office, 561-4000.

Gallery and Friends of Art activities will be somewhat limited during the summer season as reinstallations of the collection proceed following the close of the Chinese exhibition.

Junior Gallery
AND CREATIVE ARTS CENTER

SUMMER CREATIVE ART CLASSES

Classes for children, ages 3-16, and adults begin Friday, June 6 (first session) and Tuesday, July 8 (second session), at 10:00 a.m. Registration by telephone, 561-4000.

CHILDREN'S LIBRARY

Hours of Opening

Tuesday through Friday, 10:00-4:00

Closed Saturday—Monday

Hours of Opening

Tuesday and Friday, 10:00 a.m. to 9:00 p.m. (after June 8, the Gallery will close at 5:00 p.m.)

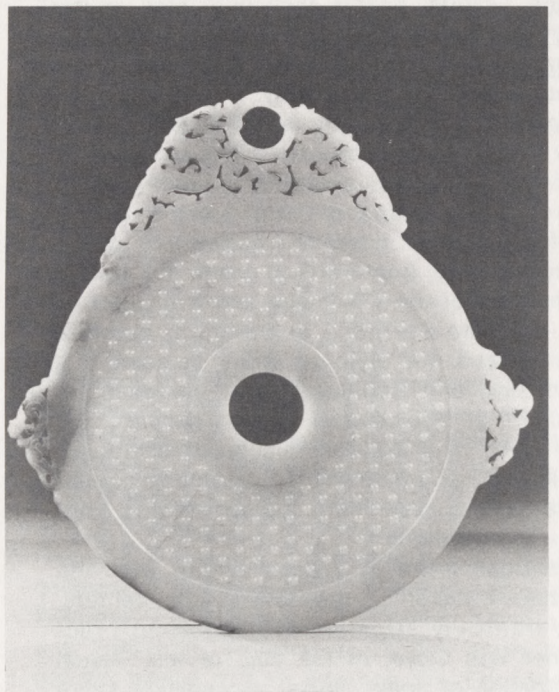
Wednesday, Thursday, and Saturday, 10:00 a.m. to 5:00 p.m.

June 2—June 8: 10:00 a.m. to 9:00 p.m.

Closed: Friday, July 4, and every Monday

Sales and Rental Gallery: Tuesday through Saturday, 1:00 to 4:00 p.m., Sunday, 2:00 to 6:00 (during July and August, open Sunday afternoons only, until 5:30)

Coffee Lounge: Tuesday through Saturday, 10:00 a.m. to 3:45 p.m., Sunday, 2:00 to 5:00



PI *disc of green nephrite, 1st century A.D. Unearthed in 1969 at Tinghsien, Hopei Province.*



One of the bronze feet from a vessel in the shape of bears and birds. From the tombs of Liu Sheng, Prince Ching of Chungshan and his wife at Mancheng, Hopei Province, Western Han Dynasty, 113 B.C.

BE A FRIEND NOW

The Gallery, which brought you the Chinese exhibition, welcomes your present and future support and friendship.

MEMBERSHIP APPLICATION

Mailing address:
THE FRIENDS OF ART
c/o Johnson County National Bank and Trust Company
P.O. Box 8267
Prairie Village, Kans. 66208

I wish to join the FRIENDS OF ART and enclose my check for $_____.

☐ MISS ☐ MR. ☐ MRS. ☐ MR. and MRS.

_____

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TEL. NO._____ ZIP CODE_____

ANNUAL DUES

- ☐ Single ..... $ 15
- ☐ Family ..... $ 20
- ☐ Sustaining ..... $ 25
- ☐ Fellowship ..... $ 50
- ☐ Associate $100
- ☐ Patron $250

GUILD (For persons 35 and under) ..... Single & Family–$10.00

State age/s_____

STUDENT (with I.D. card)..... $7.50

The William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts

4525 Oak Street, Kansas City, Missouri 64111

Non-Profit Org.
U.S. Postage
PAID
Permit No. 897
Kansas City, Mo.

Gallery Events

JUNE-AUGUST, 1975

Address Correction Requested

MR. LAURENCE SICKMAN
901 E 47TH ST
KANSAS CITY MO 64110

Publicity

24th June, 1975

COPY

Charles McAbee, Esq.,
General Manager,
KCMO-TV-5,
125 East 31st,
Kansas City, Missouri 64105

Dear Mr. McAbee,

Although we are still deep in the aftermath of the Chinese Exhibition, I want to write you at once to tell you how very much all of us appreciated the assistance we had from KCMO-TV.

The 30-minute documentary produced by Stan Cramer and Charles Campbell was extremely well done and we received innumerable favorable comments.

The continuous news coverage by KCMO was certainly a highly important factor in the remarkable attendance at the Exhibition - one that exceeded our most optimistic expectations. This attendance record was of particular value to us in determining that a great international exhibition can be as successful in the middle-west as in one of the great cities of the Eastern or Western seaboard, a success as I said before, thanks in large part to the great assistance given us by the media, KCMO-TV among them.

The Trustees and staff of the Gallery join me in expressing our sincere gratitude to you and your associates.

Cordially yours,

Laurence Sickman
Director

LS:jf

Publicity & Patron Thanks

24th June, 1975

Paul Miner, Esq.,
Chairman of the Board,
Kansas City Star/Times,
1729 Grand,
Kansas City, Missouri 64108

COPY

Dear Paul,

Beginning with the superb publication in the Kansas City Star Magazine devoted entirely to the Chinese show, and continuing throughout the duration of the Exhibition, the Kansas City Star and Times performed an outstanding and invaluable service. Your coverage of the Exhibition was, I am sure, a very large contributing factor to our remarkable attendance record - one that surpassed our most optimistic expectations.

This attendance was of real importance not only in giving so many people an opportunity to see the Exhibition, but was also proof positive to such backers as the National Endowment for the Humanities that a great international exhibition involving extraordinary expenditure can be as much of a success in the mid-West as on either of the Eastern or the Western seaboards.

So many of your staff contributed in informing a very wide public about the Exhibition. In particular, of course, I would like to mention Howard Turtle, Casey Jones, Alice Hartman, Repps Hudson, Elsye Allison, Laura Hockaday, Don Hoffmann, John Dauner, Paul Haskins, Dave Winger, Roy Inman, Diane Stafford, Kate Leahe and Joe Coleman.

And finally, all of us here are particularly grateful for your article concerning the financial success of the Exhibition as far as the merchants and hotels of Kansas City were concerned. This is a factor of no small importance, and well justifies all the assistance we had from hotel managers, business people and merchants.

The Trustees and all of us at the Gallery join me in expressing our gratitude to you and your staff.

With every good wish.

Sincerely yours,

Laurenee Sickman
Director

LS:jf

Sedate Hordes See China Exhibit

By Mel Ziegler

The biggest commotion came from a few women who fainted and the worst problem is keeping the carpet clean.

But the spectacle is enough to lighten the head of even the sturdiest soul and the carpet — well, as many as 14,000 persons troop across it every day.

San Francisco's premiere museum flabbergastation of all time—the Exhibition of Archeological Finds of the People's Republic of China, now in its third week at the Asian Art Museum—is easily the smoothest production in town this summer.

It is attracting art fanciers from Columbus, Ohio, to Hilo, Hawaii, who wait up to two hours to spend on the average more than an hour winding their ways through the 385 object exhibit of ancient ceramics, pottery, clay models, bronze vessels, wood carvings and other old treasures up to 600,000 years old.

So far more than 150,000 persons have visited the exhibit (which runs through August 28) and all who've had dealings with them say they are as unusual a lot as the Chinese antiquities are precious. A security force numbering more than 100 reports not a single incident of pickpocketing, nose-punching or other indulgences common to crowds of this size.

Security officials beam, for instance, about the woman who, so enthralled with one artifact, set down her purse containing $3000 in traveler's checks and came back several hours later to find it was just where she had left it. Even the crooks seem distracted by the visual feast.

The throng, a parade in doubleknit, denim, workclothes, gowns, business suits and every conceivable sartorial habit, is as difficult to characterize as the crowd in the airport on any given afternoon. They're everybody and anybody, with proportionately a few more Asian-Americans than usual.



ROBERT KIRNSHERIFF AND HIS BULLHORN
He asks people to throw their gum in the baskets



Writer P. E. Williams (foreground) ushers the groups of 75 to the museum entrance. Later he writes poetry about them

Museum officials have devised an anomaly in crowd control, a system of humanized precision where waits are made as comfortable as possible and crashers — except those troubling to crack the color code of the tickets—neatly discouraged.

For the wait there's entertainment in the bandshell area across from the museum, benches and the shade of sycamore trees. Also a ticketholder can wander to the Japanese Tea Garden; or to the M. H. de Young Memorial Museum and not lose his place if he gets back in time.

The staff assembled to put the logistics into operation is a flexible and low-key one, often more amused than harassed and sometimes quite agreeable. Paula Long, the woman behind the check tent, for instance, has even checked a pet parrot for its owner.

"Although it did nothing but squawk on my shoulder for an hour and a half because the owner left it hungry," she smiled wryly.

There's also a barker in bluejeans, headband and hiking boots, Robert Kirnsheriff, who 50 times a day blows his human unrecorded announcement into a bullhorn but dares to deviate every now and then "by asking them to please throw their gum into the baskets instead of on the ground so it won't get in my hiking boots."

Sandy Darlington, who entertains the crowd from the bandstand with folk rock music, finds the gig inspiring because it gets him off on:

"The fact that it's China, you know. When a few years ago we didn't even recognize China. And now all over the place there are these 'Follow The Red Banner' to the museum."

Another creative type, writer P.E. Williams, is busy every day with a walkie-talkie organizing the crowds in groups of 75 and ushering them to the museum entrance. Dull work for some, perhaps, but not Williams—who goes home at night and fashions poetry out of it.

"You looking like a cream rose,

Looking in the sun . . ."

"Hey, but let me tell you something," Wiliiams interrupts his verse to say. "All these old Chinese men, these young Chinese chicks and guys. It's fantastic! They come here thinking, maybe they're freaks, and they leave, WOW, you should see their expressions. I mean this is THEIRS, man. THEIRS!"

CAT
Publicity

24th July, 1975

Dr. Harold W. Schneider,
Editor KQ,
Department of English,
Denison Hall,
Kansas State University,
Manhattan, Kansas 66506

Dear Dr. Schneider,

I would very much like to write for the Kansas Quarterly just such an article as you describe in your letter of July 11th.

Regrettably I am afraid this is not the time. We will be so much occupied during the last of the summer in the rehabilitation of the galleries following the Chinese Exhibition, and in the autumn and early winter facing the task of installing six new exhibition rooms in a recently finished wing of the Gallery. This will, I am sure, keep us far too occupied to consider other obligations.

Nevertheless I would like to keep your request in mind, and perhaps at a later date make some contribution to the excellent Kansas Quarterly.

Sincerely yours,

Laurence Sickman
Director

LS:jf

Editorial Offices: Department of English / Denison Hall / Kansas State University / Manhattan, Kansas 66506 / Phone: 913-532-6716

July 11, 1975

Mr. Laurence Sickman
Director, The Nelson Gallery--Atkins Museum
45th and Oak
Kansas City, Missouri 64111

Dear Mr. Sickman:

I am writing you as editor of the Kansas Quarterly to ask you to consider writing an article on the recent Chinese Archeological Exhibit at the Nelson for a future art number of our magazine. The focus of our special number is to be on art getting into the community. Obviously obtaining the Chinese exhibit for this area was the greatest artistic coup accomplished by anyone for sometime. And indeed it truly did bring art to the people in a very striking way. That the Chinese did choose Kansas City clearly was due not only to the propaganda value of reaching "The People of Mid-America", but also to the fact that an impressive gallery and a distinguished director were there to provide the background, the setting, the competence to display the archeological objects.

It is these things we'd like you to write about: about how art relates to a community, how choices which have been made in the past affect opportunities for growth and additions in the future, and how the people did respond by coming to see and discussing what they saw. Undoubtedly you may feel rather relieved to have the exhibition and attendant demands temporarily over, but we here hope you will want to leave one more permanent record of its importance to this area.

I am sending you an issue of the Kansas Quarterly which we devoted last year to regionalism in architecture. Perhaps Eugene George's "Architecture for People: the Utilization of History" might give you some ideas for the article we propose you do. The issue will be scheduled for Fall 1976--we would need the manuscript by next March or April.

We hope to hear from you soon, whatever your answer may be.

Sincerely,

Harold W. Schneider
Editor, KQ

cc: Jerrold Maddox

PICTURE LADY WORKSHOPS - FALL 1975

WORKSHOPS FOR BEGINNING PICTURE LADIES — FEE: $3.00

October 8th	Wednesday	10:00 - 2:30	Jeanne Baldwin
October 22nd	Wednesday	10:00 - 2;30	" "
October 29th	Wednesday	10:00 - 2:30	" "

The above workshops include Orientation, Sample presentations, Resource information and display and their packet. Participants need only to sign up for one workshop.

WORKSHOPS DESIGNED FOR ADVANCED PICTURE LADIES — FEE: $3.00 each or $7.00 for the series of 3

November 6th	Thursday	10:00-12:00	Ellen Goheen - "The Key to Seeing"
November 13th	Thursday	10:00-12:00	Lindsay Cooper - "Introducing Chinese Ptg
November 20th	Thursday	10:00-12:00	Ross Taggart - "Life in Early America"

ALL WORKSHOPS WILL BE HELD IN ATKINS AUDITORIUM and we will need to set up at 9:00 a.m.

CAT Publicity

2nd March, 1976

Jack Armel, Esq.,
President,
Navy League of the United States,
Greater Kansas City Council,
1221 Baltimore, Suite 912,
Kansas City, Missouri 64105

Dear Mr. Armel,

You are most thoughtful in sending us the photographs of the Secretary of the Navy during his visit to Kansas City.

We were especially happy to have the photographs of the Chinese curatorial staff, and I am glad you sent several prints, as I am forwarding them to Peking. The Chinese are very keen on commemorative photos of this kind, and I am sure they will be very pleased.

All of the staff joins me in expressing our sincere thanks to the Navy League for their generous consideration.

With every good wish.

Cordially yours,

Laurence Sickman
Director

LS:jf

NAVY LEAGUE OF THE UNITED STATES

(FOUNDED 1902)

The Civilian Arm of the Navy

Greater Kansas City Council

February 12, 1976

Mr. Laurence Sickman, Director
Nelson-Atkins Art Galleries
45th and Oak
Kansas City, MO 64111

Dear Mr. Sickman:

You may recall that last May the Secretary of the Navy, J. William Middendorf, II, was a visitor to Kansas City. In addition to appearing before several organizations, including the Navy League, he spent an enjoyable afternoon at the Nelson Art Gallery.

I feel certain he expressed his appreciation to you at that time and very likely sent pictures that were taken in the Gallery.

He also supplied the Navy League with all pictures taken during his visit. Since those taken at the Art Gallery do not relate directly to Navy League activities, I thought perhaps you would like the additional copies we have. They are enclosed.

We Kansas Citians are very proud of the Nelson Art Gallery and the fine work you and your staff accomplish. We were very pleased that the Secretary had the opportunity to visit the Gallery.

Sincerely,

Jack Armel
President

JA:bho
Encls.

1221 Baltimore - Suite 912,
KC Mo 64105

CAT
Publicity

2nd March, 1976

W. Hotchkiss, Esq.,
Lewis Fox Middle School,
Room 111, House A,'
305 Greenfield Street,
Hartford, Conn. 06112

COPY

Dear Mr. Hotchkiss,

We ourselves at the Gallery have not seen the CBS film of the Chinese Exhibition, and are now engaged in making contact with the officials concerned in order not only to have it shown on a Kansas City station, but also to enquire how available the film may be.

Incidentally, a whole series of films averaging about twenty minutes each, has just been completed after about four years' labor, on the subject of Chinese cultural history, with really splendid photography of China and Chinese works of art. These films will be available through the China Institute of New York for both purchase and rental. I have seen most of them, find them very well done, and we are planning to acquire the series for use in our own educational work at the Gallery.

Sincerely yours,

Laurence Sickman
Director

LS:jf

LEWIS FOX MIDDLE SCHOOL

305 GREENFIELD STREET
HARTFORD, CONNECTICUT 06112

Marc

Room 111
Hour A
Feb. 10, 1976

The Nelson Gallery/Atkins Museum
Kansas City, Mo.

Sirs:

Would you please let me know as soon as possible whether or not the film shown on CBS-T.V. Sunday, Feb. 9th 1976 entitled: "The Red Stallion and The Green Horse" can be rented to schools. If so please give the rates etc.

Thanking you in advance,

Yours truly,

W. Hotchkiss

(W. Hotchkiss)

ED 321

TV Teletype: New York

ERIC LEVIN REPORTS:

DIANA ROSS will have an ABC musical special come March . . . FRED GWYNNE, formerly of Car 54, Where Are You? and The Munsters, is one of the stars in the March 7 NBC drama, "Bound For Freedom," about two boys who come to America as indentured servants . . . The Waltons will undergo trial by fire--a blaze that destroys their home--in a two-hour CBS special Jan. 22 . . . JOHNNY CASH will play ringmaster when NBC presents "200 Years of Circus in America" on Feb. 18. The show will present highlights of the Ringling Bros. and Barnum & Bailey Circus, including acts from more than 15 countries.

Tripping the Light Fantastic?: At a recent New York luncheon given by the International Radio and Television Society, singer WAYNE NEWTON was hoofing it up when he accidentally tumbled right off the stage into the audience. Aside from a silver sash he was wearing round his waist, he lost nothing but dignity . . . PBS will televise a 90-minute special Feb. 9 based on an expansive exhibit of ancient Chinese artifacts and art objects that has been seen in Europe and Washington, Kansas City and San Francisco. The documentary is called "Six Hundred Millenia: China's Traveling History."

[illegible] feel apologetic.

From the Desk of

MRS. KENNETH A. SPENCER

Dear Larry -

The enclosure you probably know about but in case you missed it I wanted you to make a note!

My best always

Helen

Will be on Channel 19, probably at 7:00 pm, Feb 9

Jane Ann Brewer

THE EXHIBITION OF ARCHAEOLOGICAL FINDS OF THE PEOPLE'S REPUBLIC OF CHINA

Invitational Opening

Sunday Evening, April the twentieth
nineteen hundred and seventy-five
A through L—seven to nine o'clock
M through Z—nine to eleven o'clock

This card must be presented
at the entrance.
Non-transferable. Admit one only.

中華人民共和国出土文物展覧

Calligraphy by KUO MO-JO
Vice Chairman of the standing Committee of the
National People's Congress of the People's Republic of China
President of the Academy of Sciences of China

IN THE EVENT YOU ARE UNABLE TO SEE THE EXPOSITION AT THE 'FRIENDS' OPENING (WE EXPECT A VERY LARGE CROWD), WE REMIND YOU THAT YOUR MEMBERSHIP CARD ENTITLES YOU TO FREE ADMISSION AT ANY TIME IN THE SEVEN WEEKS THE SHOW IS AT THE GALLERY.

THE EXHIBIT HOURS ARE: -----
----- TO FINAL DAY - JUNE 8

TUESDAY AND FRIDAY, 10:00 a.m. - 9:00 p.m.
WEDNESDAY, THURSDAY AND SATURDAY,
10:00 a.m. - 5:00 p.m.
SUNDAY, 2:00 p.m. - 6:00 p.m.

LAST ADMISSION TO THE EXHIBITION; ONE HOUR BEFORE CLOSING TIME.

中華人民共和国出土文物展覧

The Exhibition of Archaeological Finds of The People's Republic of China

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M through Z—nine to eleven o'clock
Admission only by the enclosed card
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The Trustees and Director

of the

Nelson Gallery—Atkins Museum

cordially invite you to attend

a preview reception for

THE EXHIBITION OF

ARCHAEOLOGICAL FINDS

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National Endowment for Humanities
for its generous support of this exhibition.

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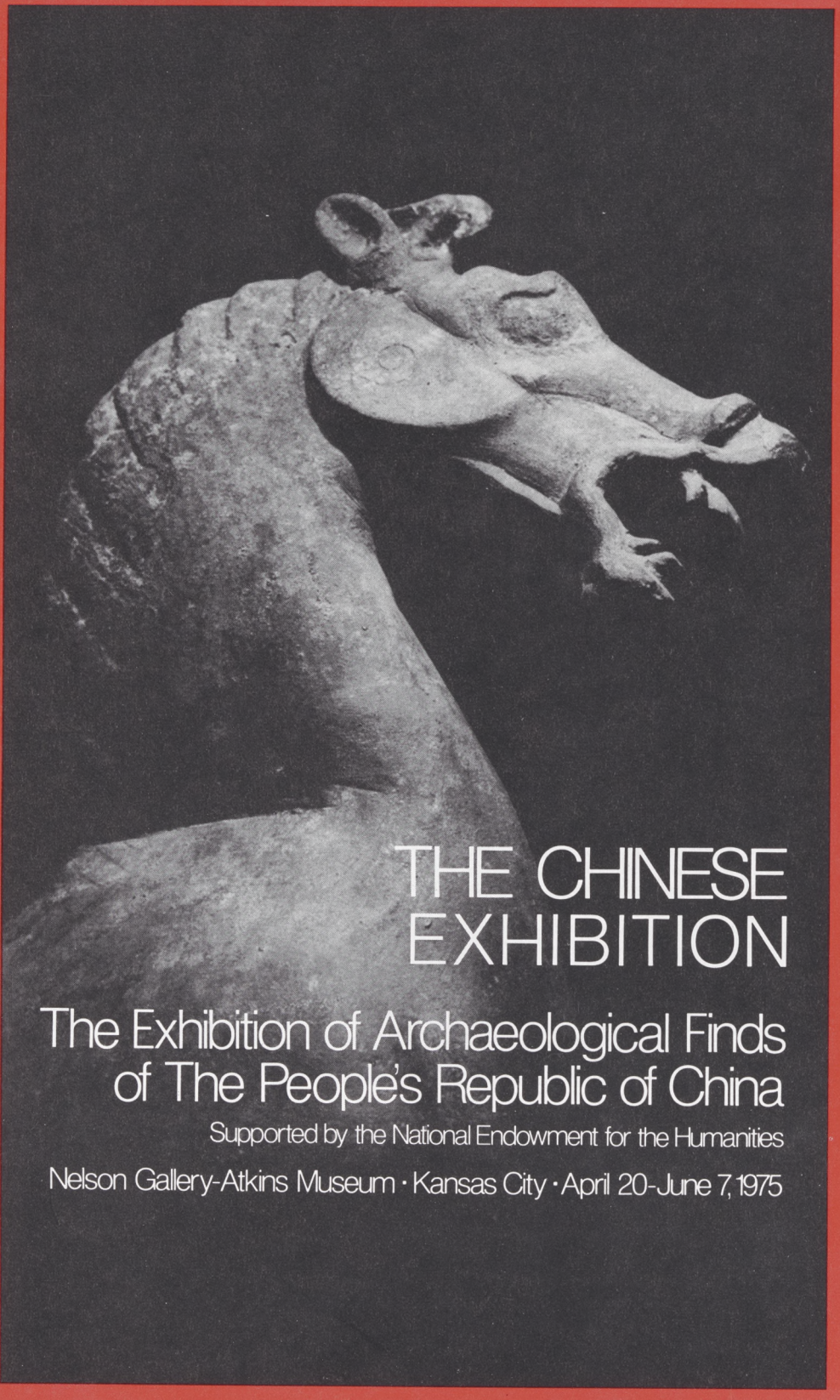
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中華人民共和国出土文物展覧

Calligraphy by KUO MO-JO
Vice Chairman of the standing Committee of the
National People's Congress of the People's Republic of China
President of the Academy of Sciences of China



THE CHINESE EXHIBITION

The Exhibition of Archaeological Finds of The People's Republic of China

Supported by the National Endowment for the Humanities

Nelson Gallery-Atkins Museum · Kansas City · April 20-June 7, 1975

The Exhibition of Archaeological Finds of The People's Republic of China

Since the establishment of the People's Republic of China on October 1, 1949, reports of archaeological finds published in Chinese periodicals have added immeasurably to scholarly understanding of China's long history. Now 385 choice objects, only a fraction of the material excavated during the past twenty-five years, have been sent abroad by the Chinese government. For the first time, Westerners are able to view some of the most extraordinary cultural objects ever seen outside China. They include ceramics, bronzes, calligraphy, sculpture, gold and silver utensils, jade and wood carvings, and textiles. Dramatizing China's unbroken history, the objects in the exhibition span an awesomely long period — from paleolithic times (c. 600,000 B. C.) to the Yuan dynasty (A. D. 1271-1368).

Ceramics dating from the late neolithic period (c. 4,000 B. C.) to the Yuan dynasty provide a thread of continuity throughout the exhibition and further enhance our understanding of the achievements of Chinese potters through the centuries. Viewers will understandably be impressed by the enigmatic designs on the late neolithic pottery from Panpo (No. 24-32) and by the proto-porcelain glazed urn (No. 78) dating from the Shang dynasty (c. 16th-11th century B. C.). Equally unusual is the Northern Chi (latter half of the 6th century A. D.) pilgrim flask decorated with musicians and dancing figures (No. 243). The white wares and celadons (No. 333-346), those porcelains decorated with underglaze blue (No. 365, 369, and 370), to mention but a few, provide a tantalizing glimpse of a ceramic tradition that has no equal in the entire world.

Among the most exciting pieces in the exhibition are the bronze ritual vessels (16th-11th century B. C.) (No. 59-77) found at the site of an ancient Shang city in modern Chengchow, Honan province. Those bronzes are representative of the earliest types that have thus far been unearthed in China. Their simple shapes and unassertive decoration belie their importance, for the Chengchow bronzes were the precursors of the impressive, architectonically conceived vessels from Anyang, the site of a later Shang capital.

Excavations in the People's Republic of China have also brought to light bronze vessels from widely dispersed geographic locations. One noteworthy aspect of the exhibition is that visitors have a unique opportunity to compare archaeologically attested bronzes produced in a number of local foundries situated outside the Shang and Chou capitals and representative of many different regional styles.

The jade funerary suit (No. 147) from the tomb of Tou Wan, consort of Liu Sheng, Prince Ching, reveals the sumptuousness of burial customs of the feudal lords of the Western Han dynasty. Although descriptions of such elaborate funerary customs do appear in Chinese literature, the discovery of the tombs of both Liu Sheng and Tou Wan at Mancheng in 1968 provided the first complete jade suits. In addition to Tou Wan's shroud, a number of Western Han bronze vessels with gold inlay designs from the Mancheng tombs clearly demonstrate the technical perfection attained by contemporary metal artisans.

Other important Han pieces, the elegant and graceful bronze horses from an Eastern Han dynasty tomb at Wuwei, Kansu province, (No. 218-234), are masterpieces of controlled realism. The single charger (No. 218) that gallops forward with one hoof touching a flying swallow epitomizes the energy of Han dynasty art.

Tang dynasty artifacts in the exhibition include a number of gold and silver objects (No. 274-295) selected from the 1,023 pieces found in 1970 buried in two large earthen jars in the outskirts of modern Sian. The rich, foliate designs worked into the metal surfaces reveal the technical and artistic achievements of Tang craftsmen. Many of the smaller silver containers originally held minerals used for medicines.

Also from the environs of Sian are a group of items from the tomb of Princess Yung Tai (A. D. 685-701) (No. 296-305). The small glazed and painted horse figurines are among the finest ever produced. Since examples of Tang paintings are extraordinarily rare, the copies of some sections of murals on the walls of Yung Tai's imperial tomb (No. 306) as well as the fine line drawing shown in rubbings of figures that decorate her stone sarcophagus, are of special importance.

Thomas Lawton
Assistant Director
Freer Gallery of Art

THE CHINESE EXHIBITION

Supported by the National Endowment for the Humanities

PRIMITIVE SOCIETY

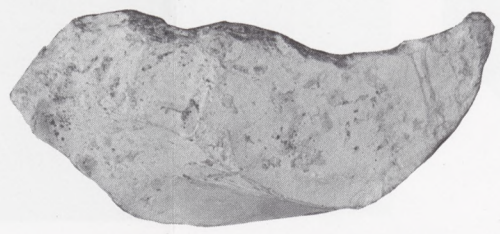
(c. 600,000-4,000 years ago)



2. Bust of Lantian Man. (restoration)
c. 600,000 years ago

Made in 1972 by the Institute of Vertebrate Paleontology and Paleoanthropology of the Chinese Academy of Sciences.

Lantian Man lived in the mid-Pleistocene geological age; his cultural age being the early phase of the Paleolithic Period dating from some 600,000 years ago.



8. Flint scraper. (used by Peking Man)
c. 400,000-500,000 years ago
Length 13.2 cm
Unearthed in 1966 at Locality I of Choukoutien, Peking. With traces of being used on both edges.

Peking Man lived in the middle phase of the mid-pleistocene age, about 400,000-500,000 years ago. The burnt earth, bones and stones as well as piles of ash found in the cave testify to his use and control of fire.



29. Pottery basin painted with human-mask design.
c. 6,000 years ago
Height 17 cm, diameter of mouth 44.5 cm

From the remains of a neolithic village discovered at Panpo in the eastern suburbs of Sian, Shensi province. The villagers practiced primitive farming and livestock breeding as well as hunting and fishing. They had also mastered weaving, sewing and pottery making, and were able to paint their pottery with lively decorative patterns.



37. Painted pottery vase with four circles filled in with geometric pattern.
c. 4,000 years or more ago
Height 49 cm
Unearthed in 1956 at Yungching, Kansu

The painted pottery ware of the Kansu Yangshao culture, though handmade, is thin and even in wall and elegant in form. Hematite powder and manganese oxide were used as pigment.



53. White pottery tripod *kuei* (pitcher).
c. 4,000 years ago
Height 29.7 cm
Unearthed in 1960 at Weifang, Shantung.

Lungshan culture is distributed along the middle and lower Yellow River and belongs to the late Neolithic Period. Pottery vessels, mostly thrown on the potter's wheel, are exquisite in form and show superb workmanship.

SLAVE SOCIETY

(21st century-476 BC)

Shang Dynasty

(16th-11th century BC)



70. Bronze *lei* with animal-mask design.
16th-11th century BC
Height 25 cm
Unearthed in 1955 at Chengchow, Honan.

The bronze vessels unearthed at Chengchow are small in size, thin walled and simply decorated, displaying the technical features of early Shang bronzes.



87. Owl-shaped bronze *yu*.
11th century BC
Height 19.7 cm
Unearthed in 1957 at Shihlou, Shansi



89. Bronze *tsun* with animal-mask design.
12th-11th century BC
Height 47 cm
Unearthed in 1957 at Funan, Anhwei.

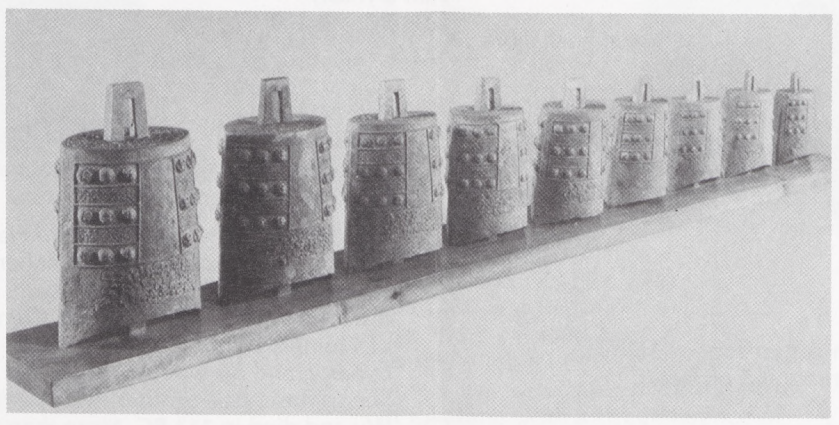
The casting of bronze had reached a high level of perfection in China by the late Shang dynasty through using the piece-mould technique. The bronze vessels of Shang and the succeeding Chou dynasty take an important place in the art history of the world.

The Spring and Autumn Period

(770-476 BC)

107 - 115. Bronze *pien chung* (a chime of bells) of the Marquis of Tsai. (9 pieces)
5th century BC
Height 16.6-28 cm
Unearthed in 1955 at Shouhsien, Anhwei.

The *pien chung* (a chime of bronze bells) on exhibit are from the famous tomb of the Marquis of Tsai at Shouhsien county, Anhwei province.





Western Chou Dynasty

(11th century-770 BC)

101. Bronze *yu* marked "Kung".
11th century BC
Height including handle 23.5 cm
Unearthed in 1965

On the inside of the lid and on the body an inscription of ten characters each, indicates this ritual vessel was made for "Kung" to honor his ancestors.

中華人民共和國出土文物展覽

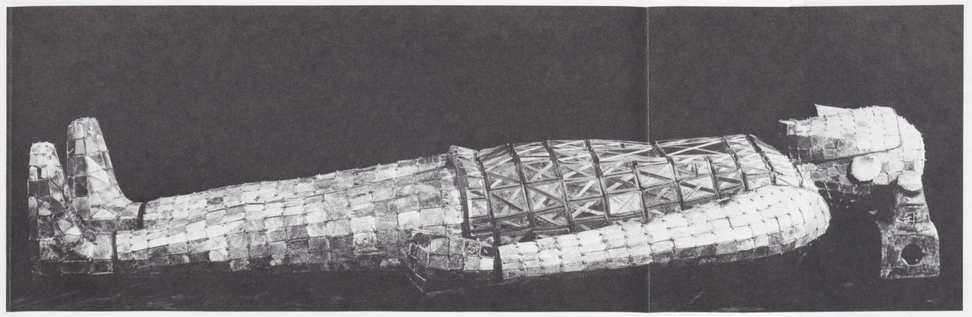
FEUDAL SOCIETY
(475 BC-AD 1840)



Warring States Period
(475-221 BC)

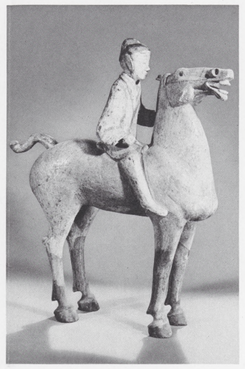
119. Bronze knocker ornamented with interlaced-hydras and phoenix design.
4th century BC
Length of animal mask 45.5 cm, diameter of ring 29 cm
Unearthed in 1966.

The Second Capital of Yen, southeast of Yihsien, in Hopei, was one of the famous cities of the Warring States Period. The eastern sector was the center of activities. There were the palace quarters, handicraft workshops for casting iron and making pottery, and the residential district.



Han Dynasty
(206 BC-AD 220)

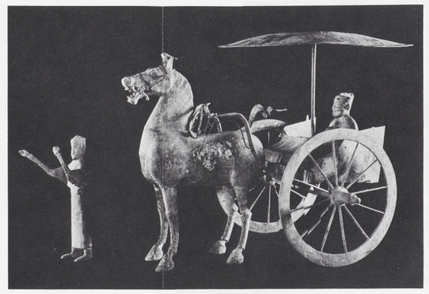
147. Jade suit sewn with gold thread, shroud for Tou Wan, wife of Prince Ching of Chungshan.
113 BC
Length 172 cm
Unearthed in 1968 from Tou Wan's tomb at Mancheng, Hopei.



Han Dynasty
(206 BC-AD 220)

200. Painted pottery horseman.
2nd century BC
Height 68.5 cm
Unearthed in 1965 at Hsienyang, Shensi.

One of the 4,000-odd painted pottery honor guard horseman unearthed from the large Western Han tomb at Yangchiawan, Hsienyang city.





Han Dynasty
(206 BC-AD 220)

Northern Chi (latter half of 6th century AD)

243. Yellow-glazed flat flask decorated with musicians and dancers.
Height 20.5 cm
Unearthed in 1971 at Anyang, Honan.



Tang Dynasty
(AD 618-907)

280. Gold bowl with embossed lotus-petal design.
AD 618-907
Height 5.5 cm, diameter of mouth 13.5 cm

The Tang dynasty capital of Changan, built in the 7th century AD, was one of the biggest cities of the world at the time. Nearly a million people lived within the city walls.



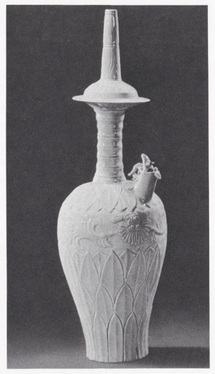
Tang Dynasty
(AD 618-907)

322. High-stemmed porcelain bowl with applied floral decoration.
7th century AD
Height 23 cm
Unearthed in 1956 at Sian, Shensi.

Sung Dynasty
(AD 960-1279)

337. White vase *(kendi)* with carved decoration, Ting ware.
10th century AD
Height 60.5 cm
Unearthed from the foundation of the Chingchung Monastery pagoda.

Ting ware became one of China's famous porcelains. It is mainly white with a smooth, thick body of fine grain.





Chin Dynasty
(221-207 BC)

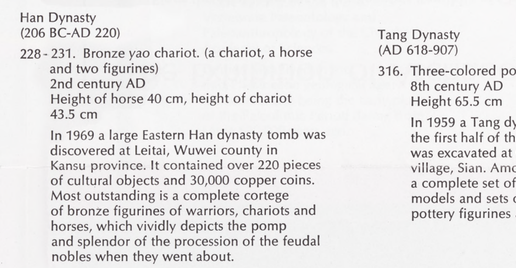
139. Pottery figure of a squatting woman.
3rd century BC
Height 64.5 cm
Unearthed in 1964 at Lintung, Shensi

The Chin dynasty was a period in which a unified multi-national feudal country was formed in China. In keeping with the trend of historical development, Chin Shih Huang, the First Emperor of Chin (259-210 BC) defeated the six contemporary states and brought them under unified control in 221 BC. The large squatting figure of a woman was unearthed near the mausoleum of Chin Shih Huang at present-day Lintung county.



Han Dynasty
(206 BC-AD 220)

218. Bronze galloping horse
2nd century AD
Height 34.5 cm
length 45 cm



Han Dynasty
(206 BC-AD 220)

228 - 231. Bronze *yao* chariot. (a chariot, a horse and two figurines)
2nd century AD
Height of horse 40 cm, height of chariot 43.5 cm

In 1969 a large Eastern Han dynasty tomb was discovered at Leitai, Wuwei county in Kansu province. It contained over 220 pieces of cultural objects and 30,000 copper coins. Most outstanding is a complete cortege of bronze figurines of warriors, chariots and horses, which vividly depicts the pomp and splendor of the procession of the feudal nobles when they went about.



Han Dynasty
(206 BC-AD 220)

146. Bronze Poshan censer supported by a human figure mounted on beast.
113 BC
Height 32.4 cm
Unearthed in 1968 from Tou Wan's tomb at Mancheng, Hopei.



Han Dynasty
(206 BC-AD 220)

164 & 165. Bronze leopards inlaid with gold. (2 pieces)
113 BC
Height 3.5 cm
Unearthed in 1968 from Liu Sheng's tomb at Mancheng, Hopei.

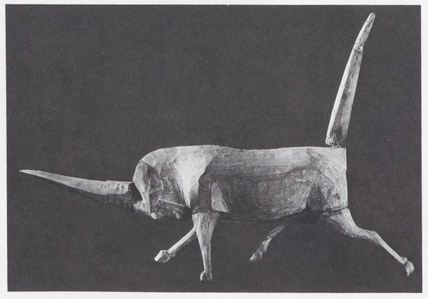
Two large tombs of the Western Han dynasty were excavated at Mancheng, Hopei province in 1968. They were the tombs of Liu Sheng, Prince Ching of Chungshan of the Western Han dynasty, and his wife Tou Wan. Liu Sheng was a half-brother of Emperor Wu and died in 113 BC. More than 2,800 objects were brought to light from the two tombs.



Han Dynasty
(206 BC-AD 220)

174. Bronze ornament in the form of a boar struggling with two tigers.
2nd-1st century BC
Length 17.1 cm
Unearthed in 1956.

Between 1955 and 1960 some 40 tombs of the King of Tien of the Western Han dynasty and his family were unearthed at Shihchaishan, near Chinning county in Yunnan province. Nearly 5,000 objects were found.



Han Dynasty
(206 BC-AD 220)

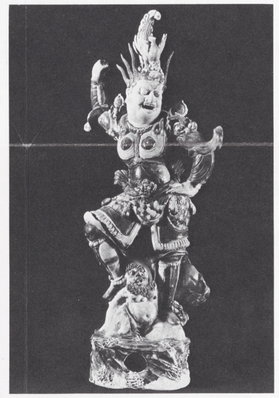
208. Painted wooden unicorn.
2nd century AD
Height 38.5 cm, length 59 cm
Unearthed in 1959 at Wuwei, Kansu

The painted pottery horseman figurines of the Western Han dynasty, the wooden monkey and painted wooden unicorn of the Eastern Han dynasty are all lively in form and varied in posture.

Tang Dynasty
(AD 618-907)

316. Three-colored pottery warrior
8th century AD
Height 65.5 cm

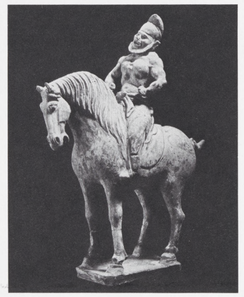
In 1959 a Tang dynasty tomb of the first half of the 8th century was excavated at Chungpao village, Sian. Among the finds are a complete set of building models and sets of three-colored pottery figurines and other articles.



Tang Dynasty
(AD 618-907)

301. Painted pottery horseman
AD 706
Height 30.5 cm

In 1962 the tomb of princess Yung Tai, Li Hsien-hui (AD 685-701), was excavated in Chienhsien, Shensi province. Princess Yung Tai was the granddaughter of the famous Empress Wu Tse-tien of the Tang dynasty. She was buried with her prince consort Wu Yen-chi in AD 706.





The Liao, Kin, and Yuan Dynasties
(AD 916-1368)

362. Ying-ching statuette of Kuanyin.
First half of 14th century AD
Height 66 cm
Unearthed in 1955 in the west city of Peking.

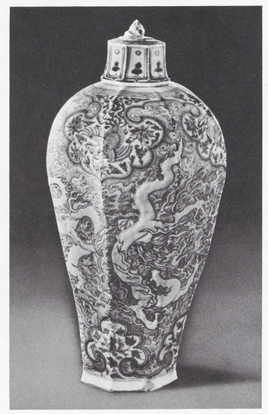
The Yuan capital, Tatu, the construction of which began in AD 1267, was located in the present-day Peking, capital of the People's Republic of China. Tatu was one of the famous world metropolises at that time, with a circumference of 28.6 kilometers and an area of 50 square kilometers.



Sung Dynasty
(AD 960-1279)

343. Ying-ching wine pot with warmer.
11th century AD
Height of pot 25.8 cm, height of warmer 14 cm
Unearthed in 1963 at Susung, Anhwei.

Ying-ching misty blue ware was a new creation at the Chingtehchen kilns during the Sung dynasty. It is thin-walled, of fine texture, symmetrically and elegantly fashioned, and glazed in pure and lustrous white with a tinge of blue.



The Liao, Kin, and Yuan Dynasties
(AD 916-1368)

369. Blue-and-white covered pot decorated with white dragon design.
First half of 14th century AD
Height 51.5 cm
Unearthed in 1964 at Paoting, Hopei.

The Liao, Kin, and Yuan Dynasties
(AD 916-1368)



359. Pottery dancer.
14th century AD (Yuan)
Height 37cm—39.2 cm
Unearthed in 1963 at Chiaotso, Honan.

The Yuan period was a time when drama flourished. A composite art was created of music, song and dance, recitation and acting with well-developed plots. Performances were at fixed theaters, with woman and man actors.

The Chinese Exhibition

The Exhibition of Archaeological Finds of the People's Republic of China
The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts
April 20th to June 8th, 1975

中華人民共和国出土文物展覧

Thank you for your interest in The Exhibition of Archaeological Finds of the People's Republic of China which will soon be coming to the Nelson Gallery-Atkins Museum.

We are enclosing some helpful information for your use. Please read all the material carefully. If you desire to schedule a group please return the attached form at your earliest convenience.

If you have any further questions, please get in touch with this office.

Sincerely,

The Chinese Exhibition

Enclosures:

The Nelson Gallery-Atkins Museum, Telephone 816-561-4000
4525 Oak Street Kansas City, Missouri 64111

SELECTED BIBLIOGRAPHY FOR VIEWING
THE CHINESE ARCHAEOLOGY FINDINGS OF THE PEOPLE'S REPUBLIC OF CHINA

Chang, Kwang-Chih. Archaeology of Ancient China. Rev. & enl. ed. New Haven, Yale University Press, 1971. Hardbound, $25.00
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Committee for the Organization of Exhibitions of Archaeological Finds of The People's Republic of China. The Exhibition of Archaeological Finds of The People's Republic of China. (non-illustrated catalogue) Washington, National Gallery of Art, 1974. Available from the Nelson Gallery-Atkins Museum. Paperbound, $1.50 plus $0.50 postage.

Creel, Herrlee G. Birth of China. New York, Frederick Ungar, 1954
Hardbound about $10.50
Paperbound, $3.45

Fontein, Jan and Wu, Tung. Unearthing China's Past. Boston, Museum of Fine Arts, 1973. Distributed by New York Graphic Society.
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Gascoigne, Bamber. The Treasures and Dynasties of China. New York, Viking Press, 1973 Hardbound, $16.95

Grousset, Rene. The Rise and Splendour of the Chinese Empire. Berkeley and Los Angeles, University of California Press, 1970.
Paperbound, $2.45

Hay, John. Ancient China. London, The Bodley Head, 1973. Available through Henry A. Walck, Inc., 19 Union Square, W., New York, 10003
Hardbound about $8.95
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New Archaeological Finds in China Peking, Foreign Languages Press, 1972 Available through China Books and Periodicals.
Paperbound, $1.00

Sullivan, Michael. The Arts of China. Berkeley and Los Angeles, University of California Press, 1973. Hardbound, $14.50
Paperbound, $5.95

Watson, William. Ancient China:The Discoveries of Post Liberation Archaeology. Greenwich, Conn., New York Graphic Society, 1974.
Paperbound, $3.95

Watson, William. China: Before the Han Dynasty. New York, Praeger, 1966.
Hardbound, $8.50

Time-Life. Ancient China (Great Ages of Man). New York

LUNCHEON OPTIONS

Group Name _____ No. _____

Address _____
Street City State

Date of Chinese Exhibition Tour _____
Day Date Time

Lunches available in the Friends of Art Cafeteria on the North Mezzanine with a selection of homemade soup, sandwiches, salads, pastries and beverage. First-come first-served basis. Trays average up to $2.00. Light refreshments will be served in this area throughout opening hours of the Gallery.

Box lunches will be served in the Rozzelle Court area, which is out of doors. This will be a simple but attractive box lunch consisting of three finger sandwiches, finger vegetables, chocolate brownie, potato chips and garnish at a cost of $2.00 per box. Hot coffee, ice tea and lemonade will be offered at 25¢ per cup. This is also first-come first-served basis.

Please indicate which, if any of the above options you prefer and the number of people we may expect, and return form promptly.

Cafeteria _____ Rozzelle Court _____

Indication of one of the above options is not a reservation but is requested to give the Luncheon Committee some idea of volume.

Groups interested in luncheon in a reserved private area with a more elaborate menu, please contact Mrs. O'Brien by phone at (816) 561-4000

The Chinese Exhibition

The Exhibition of Archaeological Finds of the People's Republic of China
The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts
April 20th to June 8th, 1975

中華人民共和国出土文物展覧

COCKTAIL & LUNCHEON AT THE ROCKHILL TENNIS CLUB

As a courtesy to the Gallery and its out-of-town visitors The Rockhill Tennis Club, which is housed across the street from the Nelson Gallery-Atkins Museum, is offering its facilities for private luncheon parties in groups not to exceed 40 individuals. The building, done in the English style, was constructed in 1911 for the daugher of William Rockhill Nelson.

Service will include a cocktail of individual choice served in the upstairs lounge, and the following menu:

Chicken salad garnished with fresh fruit

Hot bread or rolls

Tea or coffee, iced or hot

Charge: $5.00 each - prepaid

A Gallery docent will escort your group for the brief pleasant walk across the Gallery and Club grounds. In case of rain arrangements should be made with your bus to meet the group at the front entrance of the Gallery for the short trip.

RESERVATIONS AND PAYMENT. At this time space is available if you wish to take advantage of this offer, but it cannot be confirmed until your reservation with estimated number of guests is received in The Chinese Exhibition Office, Nelson Gallery-Atkins Museum; payment must be received in this office two weeks prior to your visit. A check for the group (to cover $5.00 for each guest) is to be made payable to The Rockhill Tennis Club.

The Nelson Gallery-Atkins Museum, Telephone 816-561-4000
4525 Oak Street Kansas City, Missouri 64111

Robert "Rob" Martin, before coming to CB&A, was director of public relations for W. M. Zemp & Associations, Inc., a St. Petersburg, Fla. advertising firm, having moved there from the Atlanta advertising and public relations agency of Liller, Neal, Battle & Lindsey where he was a senior account executive, public relations. Before that he was a newsman/ reporter/cameraman for WXIA-TV, Atlanta. For four years prior to that he was Public Affairs Officer in the Navy, one of 20 so designated by that arm of the service. He is a journalism graduate, B.S. and M.S., of the Medill School of Journalism, Northwestern University. He is affiliated with the U.S. Naval Institute and is a member of PRSA. He is a bachelor and lives in Atlanta.

Oct. 29, 1974

WILLIAM ROCKHILL NELSON GALLERY OF ART
The William Rockhill Nelson Trust
ATKINS MUSEUM OF FINE ARTS
4525 OAK STREET
KANSAS CITY, MISSOURI 64111
(816) 561-4000

NEWS RELEASE

EXHIBITION

ARCHAEOLOGICAL FINDS OF THE PEOPLE'S REPUBLIC OF CHINA

ARCHAEOLOGICAL FINDS OF THE PEOPLE'S REPUBLIC OF CHINA

The Exhibition of Chinese art and archaeological artifacts from the People's Republic of China, seen in Europe and Canada during the past eighteen months, will come to the United States and be on view December 13th, 1974, to March 30th, 1975, at the National Gallery of Art, Washington, D.C.

The Exhibition also will be seen April 20th to June 8th, 1975, at the Nelson Gallery - Atkins Museum in Kansas City, Missouri. The objects will then be returned to Peking.

The some 380 ancient treasures include the now-famous Flying Horse of Kansu (1st century A.D.) and the jade and gold shroud of Princess Tou Wan (late 2nd century B.C.).

The traveling assemblage was selected from among the thousands of objects excavated in the People's Republic of China from 1949 to 1972. Included are bronzes, pottery, porcelains and textiles ranging from pre-history to the Yüan Dynasty ending in the late 14th century A.D.

The Exhibition will be one of the largest international art loans to come to the United States. Packed in specially constructed cases fitted with shock-absorbing material, the Exhibition weighs thirteen tons and will be brought to Washington from Canada. Curators from the People's Republic of China will accompany the Exhibition during its stay in the United States.

Arrangements with the People's Republic of China have been made in Peking by the United States Liaison Office in China. In the United States, preparations for the Exhibition are being handled by the staffs of the National Gallery of Art, and the Nelson Gallery - Atkins Museum with support from the staff of the Freer Gallery of Art and coordination with the Liaison Office of the People's Republic of China in the United States and the Department of State's Bureau of Educational and Cultural Affairs.

The visit of the Exhibition to the United States is a further development of the cultural exchanges envisaged by the Shanghai Communique of February, 1972. Preliminary agreement was worked out during Secretary Kissinger's fall 1973 visit to the People's Republic of China.

A grant toward the expenses of the Exhibition has been provided the National Gallery of Art by the International Business Machine Corporation. The National Endowment for the Humanities has provided a grant to the Nelson Gallery - Atkins Museum.

Statement from Laurence Sickman, Director of the Nelson Gallery:

"We are very grateful to the People's Republic of China for the opportunity to show this remarkable exhibition of a wide spectrum of Chinese culture, dating from ca. 600,000 B.C. to the 14th century A.D.

We realize the responsibility in serving such a wide area of the United States, and we hope that we can mount the exhibition adequately and to the best possible advantage to the viewers, thereby facilitating an awareness and deeper understanding of the material culture of ancient China."

WILLIAM ROCKHILL NELSON GALLERY OF ART
The William Rockhill Nelson Trust
ATKINS MUSEUM OF FINE ARTS
4525 OAK STREET
KANSAS CITY, MISSOURI 64111
(816) 561-4000

Office of
LAURENCE SICKMAN
DIRECTOR

UNIVERSITY TRUSTEES:
MILTON MCGREEVY
MENEFEE D. BLACKWELL
HERMAN R. SUTHERLAND

PROJECT DESCRIPTION

Exhibition of Archaeological Finds of the People's Republic of China

The Exhibition of Archaeological Finds of the People's Republic of China demonstrates the evolution of Chinese material culture from paleolithic times to the 14th century A.D. through artifacts and works of art which are the finest examples culled from the enormous number revealed by archaeological effort carried on by the government of the People's Republic of China over the last twenty-five years. The Exhibition consists largely of objects unique in character, many of a kind never before seen in the Western world.

The significance of this Exhibition for drawing the attention of the American public to the material culture of China, its range, quality, and continuity, spanning millenia, cannot be exaggerated. It presents, through the variety and character of the objects, an opportunity for the layman to broaden his common habits of thought about his world by introducing him to the historical background of a major contemporary culture different from his own. In this respect it is anticipated that the Exhibition will generate a fresh interest in and better understanding of the Chinese people. For those devoted to Chinese studies, whether amateur or professional, the Exhibition provides a unique and otherwise unobtainable opportunity to study in depth the history of Chinese technology, aesthetic concepts, and the unique cultural structures evolved by the Chinese.

History of the Exhibition.

The Exhibition was organized by the People's Republic of China through the agency of The Chinese Committee for the Organization of Exhibitions of Archaeological Finds. By the courtesy of the Chinese government the Exhibition has been shown in Paris, London and Stockholm. It will be shown in Toronto from August 8 to November 16, 1974.

It is anticipated that the Exhibition will be shown at the National Gallery, Washington, D.C., from December 15, 1974 to mid-April, 1975. It is understood that the government of the People's Republic of China and the Department of State of this country concur in allowing a second showing of the Exhibition in the United States at the Nelson Gallery-Atkins Museum, Kansas City, Missouri. The situation of Kansas City in the geographical center of the United States is an appropriate location for drawing audiences from the Midwest, Southwest, Rocky Mountain States and Pacific Coast. Kansas City enjoys good transportation facilities by bus, rail and air. Kansas City's midway location also makes stop-overs convenient for trans-continental travelers.

Because of Kansas City's location in the heart of the country, it is anticipated that this Exhibition will draw new audiences who have heretofore had little chance of benefiting from the stimulation offered by an exhibition of this kind and scale. It may also be mentioned that the Nelson Gallery-Atkins Museum enjoys an international reputation for its own collection of Chinese art.

Proposed Grant Period

It is proposed that the Exhibition be held in Kansas City from approximately May 1 to June 29, 1975. The grant period requested, however, extends from June 10, 1974 to August 1, 1975. The period preceding the Exhibition would largely be devoted to preparing the highly important interpretive and educational material. Notification to the public will also be made throughout this pre-exhibition time through the agency of educational institutions, businesses, civic organizations, professional academic groups, public school systems and appropriate public media. This activity is vital because the Gallery assumes the heavy obligation of making the importance of the Exhibition known throughout the Western

half of the United States in an effort to appeal to the widest possible audience, including those not normally within the sphere of the Nelson Gallery's audience. It is requested that the grant period be extended one month after the closing of the Exhibition for evaluation. This month would also be occupied with packing and shipping the Exhibition and with rehabilitation of the exhibition facilities.

Personnel, Work Plan and Installation.

The following staff members of the Nelson Gallery-Atkins Museum will fill key positions in the project: Laurence Sickman, Director, (Vitae attached); Assistant Project Director will be Marc Wilson, Curator of Oriental Art, (Vitae attached); Ross Taggart, Senior Curator, will supervise publications, (Vitae attached); Larry Eikleberry, Director of Education, will supervise educational programs.

The services of Dr. Chang Kwang-chih, Professor of Far Eastern Anthropology and Archaeology, Yale University, will be requested for a three day period in reviewing educational materials the staff will prepare for the Exhibition.

A public services and program coordinator for the Exhibition will be hired temporarily for a period of eight months and exclusively for exhibition work.

Work plan and installation.

The installation of this Exhibition will require the relocation of an important segment of the Gallery's holdings of European paintings. A selection of the best and most important of these will be re-hung elsewhere in the Gallery so that visitors from afar to the Exhibition may also make use of the opportunity to acquaint themselves with the Gallery's holdings in other areas if they so desire. Rehabilitation of the galleries

to their original purpose will be required.

The chronological presentation of the material according to didactic concepts necessitates a carefully planned flow of visitors. To accommodate the number of objects without compromising safety, attractiveness of presentation and accessibility to the public, a number of galleries presently displaying European paintings and drawings will be vacated. These include the eight galleries and wide corridor surrounding the three large galleries normally used for loan exhibitions. (Chart attached).

The Gallery possesses a considerable number of exhibition cases. These will be augmented, where necessary, by specially built cases. Cases, armatures and stands for specific objects especially constructed by the National Gallery will be available to the Nelson Gallery.

A certain number of lighting fixtures over and above those normally used by the Nelson Gallery will be required in order to satisfy the physical and aesthetic demands made by the Exhibition.

A public service and information desk will be constructed at one end of the Great Hall. The placement and shape of the desk will assist in crowd management. Other crowd management techniques will be employed whenever necessary. This desk is supplementary to the Gallery's usual public informational facilities, which are inadequate and poorly located for the purpose of the Exhibition, and will be devoted exclusively to this Exhibition.

The design and installation of the Exhibition will be the responsibility of the Gallery's technical staff, under the supervision of the Director and Assistant Director of the Project. Time limitations imposed by scheduling and the size of the show will require two additional preparatory assistants, who will be hired for a period of two weeks prior to

the Exhibition and one week after its closing, and three additional maintenance men for a total of twenty man weeks.

Sufficient and stipulated security requires extraordinary and additional manpower to be hired temporarily and exclusively for this exhibition. Projections indicate that fifteen (15) additional security personnel will have to be hired for security and crowd management during the regular opening hours of the Exhibition, which are to be 10:00 am to 5:00 pm, Tuesday through Saturday, and Sunday 2:00 pm to 6:00 pm. Projected hours of special and additional opening will necessitate the same number of security personnel for evening hours, 5:00 pm - 10:00 pm and Sunday morning openings, 10:00 am to 2:00 pm.

Staffing of the public service desk will require four additional persons.

Educational Programs.

In the broadest terms, attendant educational efforts will attempt to inform the widest possible public of the character of the Chinese people and their material culture as exemplified in the Exhibition. The educational opportunity prompted by the Exhibition can happily be expanded by calling the Gallery's own extensive holdings of Chinese art and artifacts to the attention of those whose curiosity was stimulated in the first place by the material in the Exhibition.

The character of the Exhibition makes it ideal for education on nearly every level, due in good measure to the didactic emphasis of the original selection of objects and to the strictly educational manner of presentation. Selection was not prompted by aesthetic considerations alone, but rather by the value of the objects in delineating Chinese material culture. Presentation relies upon strict chronological order with the expectation that a sense of historical evolution will emerge and that such an arrangement will provide its own context for any

specific object.

Catalogue.

We look forward to sharing with the National Gallery the catalogue, which will be a modification of that used for the London and Toronto showings of the Exhibition. The text has been prepared by William Watson, based on detailed, expert publications by the archaeologists of the People's Republic of China. Watson is Professor of Chinese Art and Archaeology, University of London, and Head of Percival David Foundation of Chinese Art. Each of the three hundred eighty-five objects is illustrated in black and white. These are supplemented by numerous color-plates and photographs of archaeological sites.

The catalogue will be sold at a minimum markup only sufficient to cover costs and handling in order to ensure maximum distribution among the public.

Short Guide to the Exhibition.

This will be prepared by the Oriental and Education Departments of the Nelson Gallery and will be an illustrated foldout sheet having sixteen pages in the format of a doubled eight-page form. This will sell for approximately 25¢ - 35¢ and is intended for those who do not wish to purchase the more expensive catalogue. The short guide will cover a selection of highlights from the Exhibition and will offer a condensed introduction to the Exhibition. It is in the preparation of this and similar material that we are requesting the consultant services of Dr. Chang Kwang-chih, Professor of Far Eastern Anthropology and Archaeology, Yale University.

Children's Project Workbook.

Past experience has shown that the response of elementary level school children can be enlivened and made both more meaningful and long-

lasting through the use of project workbooks. The material of such workbooks is usually drawn exclusively from the exhibition and is re-worked and arranged in such a way as to elicit personal interpretive responses from the child. The project workbook for this exhibition will be prepared by the staff of the Education Department of the Gallery. It will be distributed free of charge prior to and during the Exhibition through the art teachers and art consultants of the public school systems of the Greater Kansas City region within practicable transportation distance.

Orientation Room.

An orientation room will be constructed outside the Exhibition area. It will carry two simultaneous automatic audio-visual presentations. One of these will be a background introduction providing specific context to the Exhibition. The other will introduce the visitor to urban, rural and scenic China, and include views of modern Chinese accomplishments in civil engineering.

Acoustiguides.

Two hundred acoustiguides will be made available through the Service Desk at a minimal charge to cover costs of servicing and distributing the units. The acoustiguide text will be prepared by the Project Director and Assistant Project Director, and the Consultant, with the coöperation and concurrence of the Chinese curators accompanying the Exhibition.

Interpretive Materials.

Extensive interpretive materials will accompany the Exhibition. These, it is expected, will be shared in part with the National Gallery and will include local maps, photomurals of archaeological sites, maps interpreting cultural and technological shifts and displays dramatizing the manufacture and original functions of selected types of objects in

the Exhibition. Explanatory labels will, of course, accompany each object in the Exhibition.

Formal lectures and films.

Four public lectures by acknowledged specialists will be scheduled for Sundays during the first six weeks of the Exhibition. Two films which accompany the Exhibition will be shown daily throughout the period of the Exhibition. These will be supplemented by occasional showings of films on archaeological finds in China, providing such films, which are currently available from the United Nations mission of the People's Republic of China, continue to be available.

Group and Tour Accommodation.

Provision for eliciting group visitors by appointment has been made. Guided tours to such groups will be offered by specially trained docents and will be tailored to meet the level of preparation of the group. In the case of advanced university groups, it is expected that the Project Director and Assistant Project Director will personally conduct tours of the Exhibition and informal seminars.

Extension Services.

Audio-visual programs introducing ancient Chinese culture and present-day archaeological work in the People's Republic of China will be circulated beginning three months prior to the opening of the Exhibition. Principal avenues of circulation will be: public libraries, civic groups, service clubs, the university and college departments of art, archaeology, history and anthropology.

In addition, colleges, universities and schools throughout the region will be urged to emphasize all aspects of Chinese studies in curricula in the 1974-75 academic year.

The following are examples of the kinds of organizations through which notification of the presence of the Exhibition in Kansas City

will be made:

College Art Association (appropriate regional conferences)

Association of Asian Studies (appropriate regional conferences)

American Oriental Society (appropriate regional conferences)

National Committee on United States - China Relations

College and University departments of art, archaeology, history, and anthropology

Future Farmers of America

4-H Clubs

Service Clubs

Local Neighborhood Council groups.

It is anticipated that arrangements for public notification can be made also through national air, rail, and bus companies servicing Kansas City and the Western half of the United States. Similar cooperation is expected from major hotel chains.

Funding.

The actual mounting of the Exhibition and attendant educational programs is contingent upon substantial support from the National Endowment for the Humanities. The Nelson Gallery-Atkins Museum is prepared to contribute in funds, facilities, and personnel approximately 30% of the budget. Application has not at this time been made to other agencies. Plans, however, call for applications to the State Arts Councils of Kansas and Missouri. Such funding would be restricted to augmenting educational activities within these two states. For example, with these funds it would be possible to provide for bussing of visitors to the Exhibition and financing additional educational programs. Specific programs in this respect have not been made here nor have they been included in the budget, since such programs are contingent upon the receipt of funds from the two State Councils on the Arts.

The Kansas City Trusts and Foundations will be approached to aid with the transportation of local groups to the Exhibition. As in the previous case this is a restricted and contingent program and has therefore not been budgeted.

Evaluation.

Evaluation procedures will include not only the normal gate count, but effort will also be made to analyze attendance by regional distribution, age group, and by school or university affiliation, if any. Complete statistics will be supplied on the sale of catalogues and brochures and the distribution of other educational materials. Attendance at audio-visual programs will be monitored. These statistics will be weighed in relation to the population density and geographic extent of the audience which we are obliged to reach.

All personnel connected with the Exhibition will be requested to report periodically and as objectively as possible on audience response.

THE EXHIBITION OF ARCHAEOLOGICAL FINDS OF THE PEOPLE'S REPUBLIC OF CHINA

Since the establishment of the People's Republic of China on October 1, 1949, reports of archaeological finds published in Chinese periodicals have added immeasurably to scholarly understanding of China's long history. Now 385 choice objects, only a fraction of the material excavated during the past twenty-five years, have been sent abroad by the Chinese government. For the first time, Westerners are able to view some of the most extraordinary cultural objects ever seen outside China. They include ceramics, bronzes, calligraphy, sculpture, gold and silver utensils, jade and wood carvings, and textiles. Dramatizing China's unbroken history, the objects in the exhibition span an awesomely long period -- from paleolithic times (c.600,000 B.C.) to the Yuan dynasty (A.D. 1271-1368).

Ceramics dating from the late neolithic period (c. 4,000 B.C.) to the Yuan dynasty provide a thread of continuity throughout the exhibition and further enhance our understanding of the achievements of Chinese potters through the centuries. Viewers will understandably be impressed by the enigmatic designs on the late neolithic pottery from Panpo and by the proto-porcelain glazed urn dating from the Shang dynasty (c. 16th-11th century B.C.). Equally unusual is the Sui dynasty (A.D. 581-618) pilgrim flask decorated with musicians and dancing figures. The white wares and celadons, those porcelains decorated with underglaze blue, to mention but a few, provide a tantalizing glimpse of a ceramic tradition that has no equal in the entire world.

Among the most exciting pieces in the exhibition are the bronze ritual vessels (16th-11th century B.C.) found at the site of an ancient Shang city in modern Chengchow, Honan province. Those bronzes are representative of the earliest types that have thus far been unearthed in China. Their simple

shapes and unassertive decoration belie their importance, for the Chengchow bronzes were the precursors of the impressive, architectonically conceived vessels from Anyang, the site of a later Shang capital.

Excavations in the People's Republic of China have also brought to light bronze vessels from widely dispersed geographic locations. One noteworthy aspect of the exhibition is that visitors have a unique opportunity to compare archaeologically attested bronzes produced in a number of local foundries situated outside the Shang and Chou capitals and representative of many different regional styles.

The jade funerary suit from the tomb of Tou Wan, consort of Liu Sheng, Prince Ching, reveals the sumptuousness of burial customs of the feudal lords of the Western Han dynasty. Although descriptions of such elaborate funerary customs do appear in Chinese literature, the discovery of the tombs of both Liu Sheng and Tou Wan at Mancheng in 1968 provided the first complete jade suits. In addition to Tou Wan's shroud, a number of Western Han bronze vessels with gold inlay designs from the Mancheng tombs clearly demonstrate the technical perfection attained by contemporary metal artisans.

Other important Han pieces, the elegant and graceful bronze horses from an Eastern Han dynasty tomb at Wuwei, Kansu province, are masterpieces of controlled realism. The single charger that gallops forward with one hoof touching a flying swallow epitomizes the energy of Han dynasty art.

Tang dynasty artifacts in the exhibition include a number of gold and silver objects selected from the 1,023 pieces found in 1970 buried in two large earthern jars in the outskirts of modern Sian. The rich, foliate designs worked into the metal surfaces reveal the technical and artistic achievements of Tang craftsmen. Many of the smaller silver containers originally held minerals used for medicines.

Also from the environs of Sian are a group of items from the tomb of Princess Yungtai (A.D. 685-701). The small glazed and painted horse figurines are among the finest ever produced. Since examples of Tang paintings are extraordinarily rare, the copies of some sections of murals on the walls of Yungtai's imperial tomb, as well as the fine line drawing shown in rubbings of figures that decorate her stone sarcophagus, are of special importance.

Thomas Lawton
Assistant Director
Freer Gallery of Art

THE EXHIBITION OF ARCHAEOLOGICAL FINDS OF THE PEOPLE'S REPUBLIC OF CHINA

Since the establishment of the People's Republic of China on October 1, 1949, reports of archaeological finds published in Chinese periodicals have added immeasurably to scholarly understanding of China's long history. Now 385 choice objects, only a fraction of the material excavated during the past twenty-five years, have been sent abroad by the Chinese government. For the first time, Westerners are able to view some of the most extraordinary cultural objects ever seen outside China. They include ceramics, bronzes, calligraphy, sculpture, gold and silver utensils, jade and wood carvings, and textiles. Dramatizing China's unbroken history, the objects in the exhibition span an awesomely long period -- from paleolithic times (c.600,000 B.C.) to the Yuan dynasty (A.D. 1271-1368).

Ceramics dating from the late neolithic period (c. 4,000 B.C.) to the Yuan dynasty provide a thread of continuity throughout the exhibition and further enhance our understanding of the achievements of Chinese potters through the centuries. Viewers will understandably be impressed by the enigmatic designs on the late neolithic pottery from Panpo and by the proto-porcelain glazed urn dating from the Shang dynasty (c. 16th-11th century B.C.). Equally unusual is the Sui dynasty (A.D. 581-618) pilgrim flask decorated with musicians and dancing figures. The white wares and celadons, those porcelains decorated with underglaze blue, to mention but a few, provide a tantalizing glimpse of a ceramic tradition that has no equal in the entire world.

Among the most exciting pieces in the exhibition are the bronze ritual vessels (16th-11th century B.C.) found at the site of an ancient Shang city in modern Chengchow, Honan province. Those bronzes are representative of the earliest types that have thus far been unearthed in China. Their simple

shapes and unassertive decoration belie their importance, for the Chengchow bronzes were the precursors of the impressive, architectonically conceived vessels from Anyang, the site of a later Shang capital.

Excavations in the People's Republic of China have also brought to light bronze vessels from widely dispersed geographic locations. One noteworthy aspect of the exhibition is that visitors have a unique opportunity to compare archaeologically attested bronzes produced in a number of local foundries situated outside the Shang and Chou capitals and representative of many different regional styles.

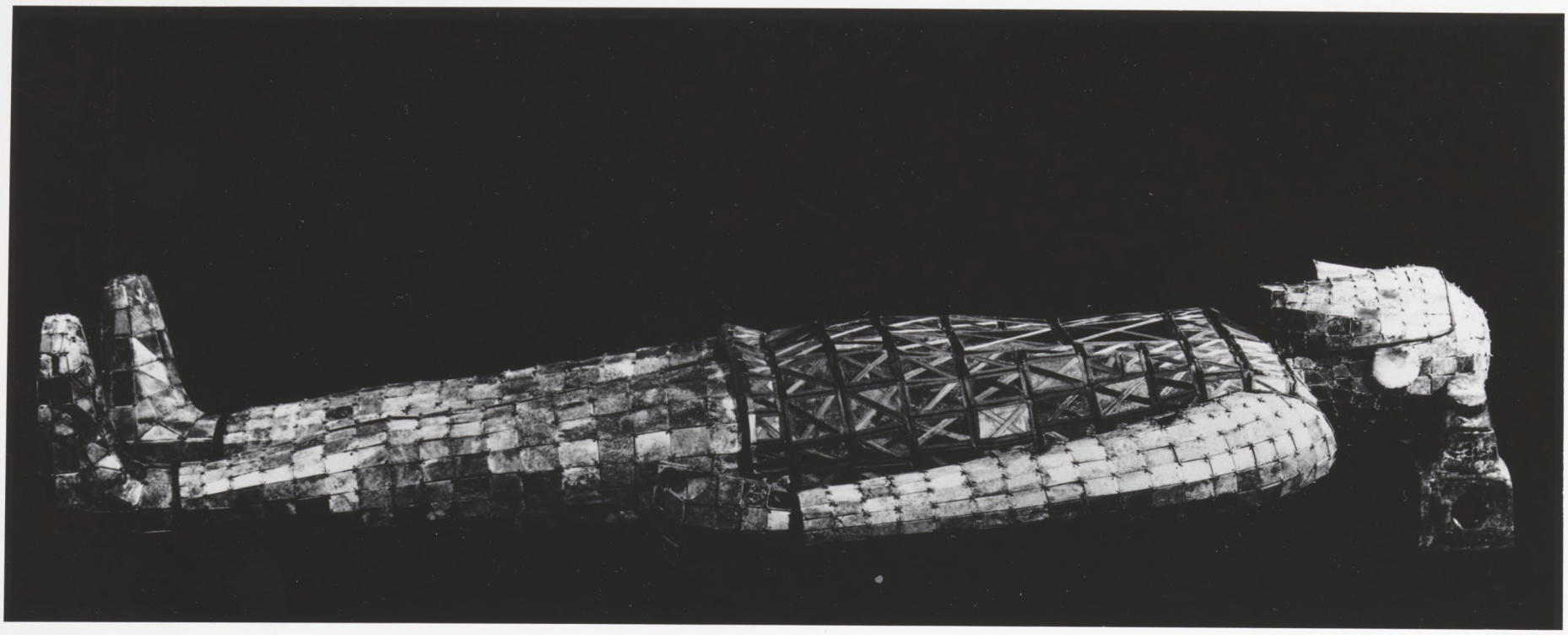
The jade funerary suit from the tomb of Tou Wan, consort of Liu Sheng, Prince Ching, reveals the sumptuousness of burial customs of the feudal lords of the Western Han dynasty. Although descriptions of such elaborate funerary customs do appear in Chinese literature, the discovery of the tombs of both Liu Sheng and Tou Wan at Mancheng in 1968 provided the first complete jade suits. In addition to Tou Wan's shroud, a number of Western Han bronze vessels with gold inlay designs from the Mancheng tombs clearly demonstrate the technical perfection attained by contemporary metal artisans.

Other important Han pieces, the elegant and graceful bronze horses from an Eastern Han dynasty tomb at Wuwei, Kansu province, are masterpieces of controlled realism. The single charger that gallops forward with one hoof touching a flying swallow epitomizes the energy of Han dynasty art.

Tang dynasty artifacts in the exhibition include a number of gold and silver objects selected from the 1,023 pieces found in 1970 buried in two large earthern jars in the outskirts of modern Sian. The rich, foliate designs worked into the metal surfaces reveal the technical and artistic achievements of Tang craftsmen. Many of the smaller silver containers originally held minerals used for medicines.

Also from the environs of Sian are a group of items from the tomb of Princess Yungtai (A.D. 685-701). The small glazed and painted horse figurines are among the finest ever produced. Since examples of Tang paintings are extraordinarily rare, the copies of some sections of murals on the walls of Yungtai's imperial tomb, as well as the fine line drawing shown in rubbings of figures that decorate her stone sarcophagus, are of special importance.

Thomas Lawton
Assistant Director
Freer Gallery of Art



Jade Burial Suit (Exhibition No. 147)
Length: 172 cm. (5 ft. 7 3/4 in.)
Western Han Dynasty
Late 2nd Century B.C.

The suit belonged to Tou Wan, wife of Prince Liu Sheng who reigned at Chun-shan, near modern Peking. Both the tomb of the prince, who died in 113 B.C., and his wife were discovered by accident in 1968 at Man-ch'eng, Hopei and are the most spectacular examples of an ancient Chinese custom of burying select members of the imperial family in jade suits. Chinese of the period believed that jade held magical properties which prevented decay of the body after death. Lady Tou Wan's suit consists of 2,160 tablets of jade fastened together by solid gold thread. The fabrication of the suit began during the life-time of its princely wearer and would have required the effort of one man working ten years.

Contact: Rob Martin

WILLIAM ROCKHILL NELSON GALLERY OF ART
ATKINS MUSEUM OF FINE ART
4525 OAK STREET
KANSAS CITY, MISSOURI 64111
816 • 561-4000

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The Chinese Exhibition

The Exhibition of Archaeological Finds of the People's Republic of China
The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts
April 20th to June 8th, 1975

中華人民共和国出土文物展覧

FOR IMMEDIATE RELEASE

THE SPRING-LOADED LADY

by

Rob Martin

Tou Wan -- or what remained of her -- left Kansas City in a wooden box. She was dead.

She died in 113 B.C., and now, 2,000 years later, her burial shroud -- designed to preserve her body for eternity -- was traveling across the United States.

After seven weeks in Mid-America (her first-class reservations were at Kansas City's Nelson Gallery-Atkins Museum), Tou Wan was spending two months in California before returning to her native China.

Her fabulous two-year international tour had taken her to Paris, London, Vienna, Stockholm, Toronto, Washington, D.C., Kansas City, and now to San Francisco.

To unparalleled acclaim, she had received more than three million persons who came to look upon her gleaming jade-and-gold vestments.

(more)

Tou Wan (pronounced "dough wan") was a Chinese princess of the Western Han Dynasty, who along with her husband, Liu Sheng, was buried in a tomb discovered in 1968 in China's Hopei Province. Liu Sheng was a half-brother of the Emperor Wu and reigned at Chung-shan near modern Peking.

The tomb of Tou Wan and Liu Sheng occupied the central chambers in an elaborate system of caves chiseled out of a stone hillside.

Littering the surrounding chambers were more than 2,800 burial objects, including magnificent bronzes inlaid with gold and silver.

The burial shrouds of the prince and princess were the most spectacular examples ever found of an ancient Chinese custom. Believing that jade had preservative qualities, people of this period buried select members of the imperial family in jade suits. That of Tou Wan consisted of 2,160 plates of jade sewn together with solid gold thread. In all, 700 grams (24 ounces) of gold were used. The knots, used to bind the jade pieces at the corners, were tied with nine distinct forms.

When found, the body of the princess had turned to dust and the suit had completely collapsed. The "preservative" qualities of jade had failed.

(more)

Some of the jade plates and gold wires were broken. In body, if not in spirit, Tou Wan was gone.

During restoration of her shroud, metal armatures covered in padding and cloth were installed in the various sections of the suit "to give it body". In the legs, metal springs -- akin to door or bed springs -- were inserted to provide tension. In all, the spring-loaded suit was restored in nine separate sections -- chest-and-arms, two hands, two legs, two feet, a head unit, and a face plate.

During her travels with "The Exhibition of Archaeological Finds of the People's Republic of China", Tou Wan's segmented frame was first packed in fitted boxes, then placed into large wooden crates wrapped with steel belting.

At each stop along the way, her torso was reassembled - the armatures and springs rejoined at the right pivotal points to give the lady full dimension.

It's believed it would have taken an ancient Chinese craftsman the equivalent of ten years to make such a suit. So that it would cling properly, it was custom-fitted to its intended wearer during her lifetime.

Those who looked upon her during her world journey knew Tou Wan to be a large lady. Her shroud measured 172 cm., or about five feet, 7 3/4 inches. But no matter. She was of truly regal splendor. Only those at the highest ranks of the aristocracy of the period had their jade suits sewn with gold thread. Lower bodies had to settle for silver or copper wire.

(more)

Of course, today's armatures and springs cast of low! metals and padding attest to the fleeting value of such rankings. As on her death bed in 113 B.C., Tou Wan today is wonderfully resplendant on her outside. But inside, her substance is ordinarily functional -- just another spring-loaded device of the late 20th century.

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June - You've been wonderful. Thanks for your kindnesses.

Rob

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AN OPEN LETTER TO KANSAS CITY

(with special thanks to the Nelson Gallery)

I'm an outsider, an Atlantan visiting Kansas City to assist with the Chinese Exhibition.

In four months, I have formed a deep attachment to and special fondness for the city, especially for the people who make it truly the liveable urban area that it is.

Kansas City is a tremendously positive city in all of its dimensions. Optimism and friendly spirit prevail. Coming from a city which heralds itself as the next great city of the world, I am particularly conscious of images -- their validity versus their promotional puff.

With the puff pushed aside, Kansas City's image is markedly clear. It is a future-minded city with concern for traditional institutions which support and bolster progress. It is a forward-thinking city with civic leadership distinctively unique in its thoughtful planning for things to come.

(more)

My role, at the Nelson Gallery-Atkins Museum, presented a rare opportunity to observe the workings of this magnificent cultural institution, as well as the area which has nurtured it for more than 40 years. Kansas Citians should be tremendously proud of the Nelson Gallery. With the seven-week visit of the Chinese Exhibition, the gallery successfully and dramatically pulled off one of the "cultural coups" of the 20th Century.

For all those who made it possible, I extend my personal salute and a sincere well-done. The individual efforts of each and every person -- gallery employee, volunteer worker, and outside support personnel -- are deeply appreciated.

For Kansas City, the Chinese Exhibition was an historical milestone. In the fullest sense, it marked a major opportunity to project to the world the essence and substance of the Kansas City spirit. From all available reports, that spirit was meaningfully communicated to tens of thousands of out-of-towners who visited here during the exhibition and to hundreds of thousands (perhaps millions) of others who learned about Kansas City via the news media.

To go on from here with a continuing commitment to excellence is the challenge for Kansas City in the years ahead. In the process, maintaining the friendly spirit and generous hospitality which are so much a part of life here will be a distinct obligation. Such virtues are not to be surrendered to new brick-and-mortar or towering steel-and-glass.

Good bye for now, Kansas City! I'll be back again to see how you're prospering. And thanks for everything. It's been great.

Rob Martin
Project Coordinator
Chinese Exhibition

Larry Lickman —
With deepest respect
Kalm.

P.R.

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